

Dravidian Languages

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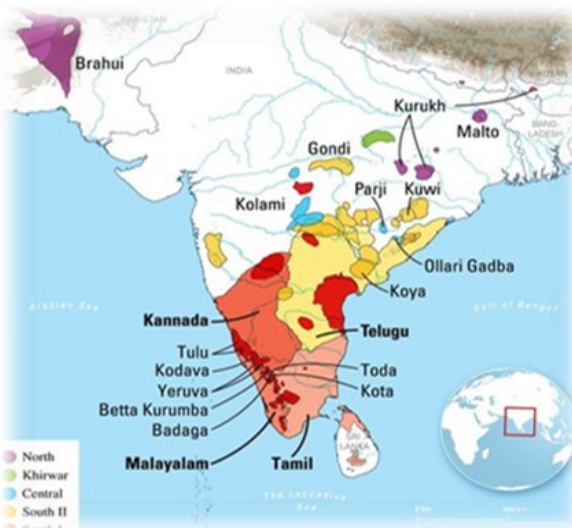
Indian Literature

A Cultural Exploration

A SIMPLE AND HUMBLE ATTEMPT TO STUDY THE
CULTURAL EXPLORATION OF INDIAN LITERATURE
AMONG DRAVIDIAN LANGUAGES



AN INITIATIVE OF:



"Dravidian Woman, South India"
- The portrait depicts a descendant of the ancient Dravidians. The Greek writer Herodotus called them "Eastern Ethiopians" (or Kushites). Originally, the ancient Dravidians inhabited a wide geographic area including Africa's Nile Valley, Southwest Asia (Syria, Iran, Iraq, Afghanistan), and India's Indus Valley. The epithet "Kush" can be associated with them and it links these geographic regions.
- James E. Brunson



◀ Culture of India ▶



Commemorating



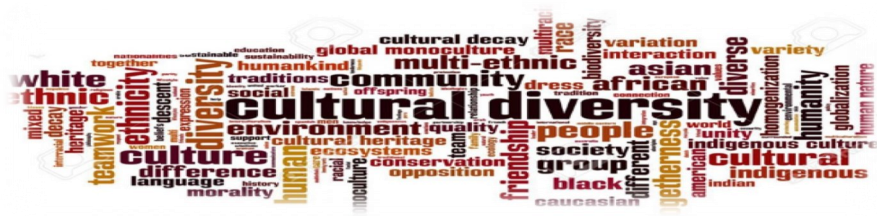
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CONTRIBUTION OF DRAVIDIAN LANGUAGES TO THE
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On the eve of

DIAMOND JUBILEE OF

(1960 – 2020)

DEPARTMENT OF TAMIL, SVU

(19 – 22 Feb 2020)

Honouring Tamil Thatha

on his 166th Birthday (19 Feb 2020)



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Compilation

Centenary Committee

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Reverential Dedication

Murray Barnson EMENEAU

The great Indologist and International fame
Dravidianist, on the eve of his 117th Birthday.



28 FEB 1904 :: 29 AUG 2005

In a long and active career spanning many transformations in American linguistics, he not only created the field of Dravidian linguistics — the analysis and comparative study of the Dravidian languages of South Asia — but also defined linguists' modern conceptions of "language areas". At the University of California, Berkeley, where he chaired the Department of Classics, founded the Department of Linguistics and the Survey of California Indian Languages, and was closely involved with the Department of South and Southeast Asian Studies (founded after his retirement), Murray is fondly remembered by many generations of students and colleagues.



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JOHN DONNE'S MODERNISM AND MEDIEVALISM

P Aiswarya Lakshmi

Assistant Professor of English
New Prince Shri Bhavani Arts and Science College
aiswaryasakthi17@gmail.com

The dominating characteristic of Donne is intellectuality, and this may partly account for the lack in him of some essentially mystical qualities, more especially reverence, and that ascension of thought so characteristic of Plato and Browning. These shortcomings are very well illustrated in that extraordinary poem, *The Progresse of the Soul*. The idea is a mystical one, derived from Pythagorean philosophy, and has great possibilities, which Donne entirely fails to utilize, for, instead of following the soul upwards on its way, he depicts it as merely jumping about from body to body, and we are conscious of an entire lack of any life or grandeur of thought. This poem helps us to understand how it was that Donne, though so richly endowed with intellectual gifts, yet failed to reach the highest rank as a poet. He was brilliant in particulars, but lacked the epic qualities of breadth, unity and proportion, characteristic destined to be the distinctive marks of the school of which he is looked upon as the founder.

Apart from this somewhat important defect, Donne's attitude of mind is essentially mystical. This is especially marked in his feeling about the body and natural law, in his treatment of love and in his conception of woman. The mystic's postulate if we could know ourselves, we should know all is often on Donne's lips as for instance in that curious poem written in memory of Elizabeth Drury, on the second anniversary of her death. It perhaps best expressed in the following verse:

**"But we know our selves least; mere outward shews
Our minds so store,
That our souls, no more than our eyes disclose
But form and colour. Only he who knows
Himself, knows more"**

-(Ode: Of Our Sense Of Sinne).

One of the marked characteristics of Donne's poetry is his continual comparison of mental and spiritual, with physical processes. This sense of analogy prevailing throughout nature is with him very strong. The mystery of continual flux and change particularly attracts him, as

it did the Buddhists and the early Greek thinkers, and Nettle's remarks about the nature of bread and unselfishness are skin to the following comparison:

**"Dost thou love
Beauty? (And beauty worthy'st is to move)
Poor couzened, *that* she, and *that* thou,
Which did begin to love, are neither now;
Next day repaires (but all) last dayes decay.
Nor are, (although the river keepe the name)
Yesterdaies waters, and to-daies the same."**

*-(Of the Progresse of the Soul. The Second
Anniversarie, II. 389-96)*

Donne believes firmly in man's potential greatness and the power within his own soul:

**"Seeke wee into our selves in our selves; for as
Men force the Sunne with much more force to passe,
By gathering his beames with a chrystall glasse;
So wee, if wee into ourselves will turne,
Blowing our sparkes of virtue, may outbourne
The straw, which doth about our hearts sojourne."**

-(Letter to Mr. Rowland Woodward).

And although, in the *Progresse of the Soul*, he failed to expression to it, yet his belief in Progress is unquenchable. He fully shares the mystic's view that "man, to get towards Him that's Infinite, must be great." *-(Letter to the Countess of Salisbury).*

In his treatment of love, Donne's mystical attitude is most clearly seen. He holds the Platonic conception that love concerns the soul only, and is independent of the body, or bodily presence; and he is the poet, who, at his best, expresses this idea in the most dignified and refined way. The reader feels not only that Donne believes it, but, that he has in some measure experienced it; whereas with his imitators, it degenerated into little more than a fashionable 'conceit'. *The Undertaking* expresses the discovery he has made of this higher and deeper kind of love; and in the *Ecstasy* he describes the union of the souls of two lovers in language which proves his familiarity with the description of ecstasy given by Plotinus. The great value of this spiritual love is that it is unaffected by the time and space, a belief which is nowhere more exquisitely expressed than in the refrain of his little song, *Soul's Joy*—

**"O give no way to grieve,
But let beliefe
O mutuall love,
This wonder to the vulgar prove
Our Bodies, not wee move."**

In one of his verse letters to the Countess of Huntingdon, he expresses how true love cannot be desired:

**"Tis love, but with such fatall weaknesse made,
That it destroyes it selfe with its owne shade."**

He goes still further in the poem entitled *Negative Love*, where he says that love is such a passion as can only be defined by negatives, for it is above apprehension, and his language here is closely akin to the description of the One or the Good given by Plotinus in the sixth Ennead." –(Caroline F. E. Spurgeon)

Donne's mind had a medieval cast. Medieval logic, medieval theology, medieval cosmology, all worked in his mind, and through them he sought to achieve his intellectual and spiritual liberation. His passion for knowledge, even of the esoteric kind, was a Renaissance trait in him. He was both medieval and modern; he displayed the modern spirit in his skepticism, introspection, self-consciousness and self-analysis, and was interested in the empirical science then developing.

The scholastic philosophy of the Middle Ages had so much to do with the mental make-up of Donne. What were the subjects of study in the Middle Ages? Grammar, Rhetoric and logic were studied and they were known as the *Trivium*: Music, Arithmetic, Geometry and Astronomy were studied, and they were known as *Quadrivium*. The Trivium and the Quadrivium were the basis of all learning in the Middle Ages. Aristotelian logic and metaphysics came to be diligently studied and cultivated, and finally invaded theology because of the fact that the learned men in that age were churchmen, and that they could not help applying Aristotelian logic to the subject of religion. John Erigena and other Irish Divines introduced philosophy and metaphysics into the discussion of questions of religion as early as the ninth century. And this was the method, afterwards followed by the schoolmen. Scholastic philosophy developed in the twelfth and thirteenth centuries. The schoolmen were Aristotelians; they drew their logic and metaphysics originally from the Latin translations of the works of Aristotle, made from the Arabic. It cannot be denied that the commentaries of Arabic doctors had some influence upon scholastic philosophy. It was an instrument of thought and reasoning that soon came to be applied to the study and examination of the Christian religion. We find it first in Lanfranc and Anselm. Abelard, however, applied it to skepticism. In any case the spirit of the Aristotelian philosophy expended itself upon religious speculation. "The scholastic logic became the universal instrument of thought and study; every branch of human learning was attempted to be pursued by its assistance and most

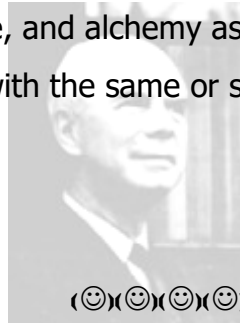
branches were more or less affected by its influence in regard to the forms which they assumed."

Peter Lombard published his *For Books of Sentences* about the middle of the twelfth century. It founded the system of what is called the Scholastic Theology. Donne was familiar with scholastic philosophy and theology, his early education being entrusted to Jesuits. At Oxford he is said to have studied Spanish, and particularly such Spanish mystics at St. Teresa and Luis de Granada, at Cambridge he had an opportunity of exercising his uncompromising logical faculty, which his early Jesuitical training had developed, for Cambridge was then a centre of religious controversy, and the final result was that he renounced the old faith, the faith of his "dear and pious parents". The schoolman's logic (which he was so skilled in applying) played an important part in his revolt. After all Donne was an individualist. He had read Augustine and Aquinas, and their ideas had been the groundwork of much of his thought but they could have no hold upon him. "Even in the days of his later sanctity he twisted them to his own uses, transforming them at the demands of his own convulsed, tortured and casuistical being into strange and fantastic shapes. He was, in short, a Protestant in the deepest and most stringent sense of the word, a man who claimed the rights and responsibilities of discovering truth and of ordering his life in relation to divine and demonical forces for himself. And his position was complicated by the fact that he was reared as a Catholic, and so expressed his own unique and eccentric problems in terms of the Fathers, the schoolmen, and the medieval jurists."

The point is that Donne made use of the material supplied by scholastic philosophy and scholastic theology, to which is to be set down the complexity of his poetry; he just put into use the traditional matter of medieval philosophy and psychology, medieval cosmology and scholasticism in his poetry and it was but resurrecting medievalism in poetry. But it may be doubted whether his heart was really in it. His main interest was the quest of truth. And so far as his personal being was concerned, his scholastic logic made a sad work of all this stuff. There seems to be a duality in him: he adopts medieval material in his poetry, but he rejects it in his personal life. His convulsed, tormented soul did not seem to have rest and peace even when he embraced Anglicanism. It was a soul divided against itself. If we read his inner being, as reflected in his poetry. He cannot be affiliated either to the Middle Ages or to the Renaissance. Donne is Donne a being with an obsession.

It would be better to illustrate the medieval cast of his thought from one or two of his poems. "We may take *A Nocturnall upon S. Lucy's Day*. It sketches the setting of the scene midnight, the shortest day, the winter solstice then the conceit of St. Lucy's 'unmasking' for only seven hours and the ironical comparison of the sun to a flask of spent gun-powder. The line 'The world's whole spa is sunk', emphatically suggests the deadness of the season, followed by the medical metaphor ascribing the fall of the sap to the earth's dropsy.

'Quintessence' with the alchemists of the Middle Ages made us familiar is, in medieval philosophy, the fifth essence of which things are composed, the other four being earth, air, fire, and water at first considered immaterial, but later material and capable of extraction, Love here extracts the quintessence, and when the lover says that he is 'every dead thing,' he means that he is the quintessence of all negations and 'privation' is also used in its strict philosophical sense of 'absence' of a quality and the lover speaks of his being 'rebege'. As we see here, in this poem, Donne draws upon ideas and concepts, supplied by metaphysics, cosmology, natural science, medicine, and alchemy as they were known in the Middle Ages. In *The Extasie* too we have to deal with the same or similar set of ideas and beliefs, current in the Middle Ages.



THE INFLUENCE OF SANGAM AKAM POETRY ON CONTEMPORARY WOMEN'S POETRY IN ENGLISH

Ms Shruti Sareen

PhD Scholar

Department of English, University of Delhi

shrutanne@gmail.com

In this paper, I will briefly try to trace the influence of Tamil Sangam poetry on modern day Indian women's poetry in English, in the work of a few poets such as Priya Sarukkai Chabria (Tamil, based in Pune), Sharanya Manivannan (Sri Lankan and Indian Tamil, based in Bangalore/Chennai), in a few stray poems by Tishani Doshi (Gujarati-Welsh, based in Chennai) and Aditi Rao (from Andhra Pradesh, based in Delhi), and by other poets such as Rochelle Potkar (Goan, based in Bombay), Margaret Mascarenhas (part Goan, now posthumous), Uddipana Goswami (Assamese, based abroad), Monica Mody (Bihar, based abroad), Annie Zaidi and several others. While some, such as Chabria may admit to consciously being influenced by Sangam poetry, others may have subconsciously imbibed its influence and perhaps it is not deliberate at all on the part of the poet. However, I can trace some patterns and similarities with Sangam poetry, in some places where Sangam rules of akam poetry are quite accurately followed and in others where the basic Sangam technique of objective correlation to signify emotional states through landscapes may have been further stretched and where poets have extended the metaphors and have used it in their own ways. As there is a lot of such objective correlation between emotional states and landscapes in love poetry, I will only be able to mention these very briefly in this paper and I cannot undertake a thorough discussion of each poem. I must also mention that this influence does not exclusively come from Sangam poetry. As Priya Sarukkai Chabria mentions, Kalidasa's *Rtusamhara* and its changing seasons and objective correlation of these has also influenced her profoundly. Influences may also come from Western culture, where symbols of flowers and water, for example, are abundantly found in love poetry. However, here I shall try to limit myself to the theme of the conference, and the prescribed length required. I will also briefly discuss how the Tamil Sangam concept of *thozhi* or *thorzi* and the corresponding *sakhi* figure in Sanskrit literature which loosely translates in English as a very close female friend of the girl, albeit non- sexual, is in play in some of these present day poems in English.

In this context, it is first essential to go back to classic Tamil Sangam poetry¹ where it has been the tradition to describe various aspects and moods of love through metaphors of nature and landscape, as Tamil poets such as Sharanya Manivannan and Priya Sarukkai Chabria show a strong presence of these traditions in their poetry. Sangam poetry functions according to specific landscapes such as deserts, rain or mountains to represent various stages and forms of love such as meeting, parting, mourning, and unrequited love. These rules are laid out in the ancient Tamil grammar, Tholkappiyam, which consists of three books defining rules for phonology, morphology, syntax, rules of grammar, and also of literature. The last of the three, Porulathigaaram, is divided into several parts which lay down injunctions of how to behave in private and public life, how to expose secret love, how to behave as a united couple and how to act while revealing the love before kith and kin. It also shows how to describe various feelings and the metaphors to be used for them. Tamil Sangam poetry has traditionally been divided into the *akam* and the *puram*. The *akam* is the inner, domestic sphere of the home, the domain of the woman. These poems usually deal with love, emotions, and the realm of the inner. *Puram* poems, however, are located in the public sphere, the arena of the man, and are usually about victory in war, conquests, and praises to the kings. The *akam* poems are characterized by various landscapes named after the specific flowers and trees of the region which correspond to the various moods. These implied metaphors which require a detailed understanding of the flora, fauna, climate and their symbolism are known as *eraichi*. The connections of these allusions to nature are not explicitly described within the poems themselves. Here, the mountainous region or *kurinji*, named after the white *kurinji* flower of the region, is supposed to show the secret union of lovers at night. Forests with lakes, waterfalls, rivers, bamboos, teak and sandalwood trees abound in this landscape. The entire landscape is manufactured so as to express the particular emotion and to serve as a metaphor for it. The forests or *mullai* are supposed to be the place where the lover waits for his beloved to appear. Here the anxious heroine grieves over separation. These forests are once again replete with waterfalls, teak and sandalwood trees. *Mullai*, or the jasmine flower, is the main flower of the forest. The croplands, or *marutham*, are the place where the girl displays a mixed show of coquetry and moodiness as the lover visits her. It is also associated with lovers eloping with each other. This shows that rebellion and dissent were present in ancient Tamil society, and rules of patriarchy and caste were not always

followed. The marutham is a tree commonly found in these plain areas used for agriculture. The seashore, or neithal landscape, is associated with mourning or pining for one's beloved. The neithal, or the water lily, is the characteristic flower of the region. Boats, fishermen, dried fish piled up, birds, fishing nets and scuttling crabs are integral to the landscape. The desert, or the paalai, named after another tree, is the wasteland which shows the period of separation between the lovers. As there are no deserts in Tamil Nadu, these are actually mullai or kurinji areas which have become deserts as they have withered in the heat of the burning sun. Each landscape is associated with its own specific flowers, animals, soil, water body, time of day, season, and occupations of people. These landscapes which correspond to emotional states are called tinai. The two tinai which do not correspond to any landscape are the two forms of love that were not acceptable: kaikkilai which was unrequited or one-sided love, and peruntinai which dealt with 'improper' love against the rules of custom.

Chabria's 'Flight: In Silver, Red and Black'² is also a love poem which abundantly uses metaphors of nature and landscapes used in Sangam poetry. Flight itself symbolizes joy, movement, and freedom although flight is also often used as escape. The first poem shows us rivers running over reddened terrain and meeting "the silky flesh of a swollen sea" (5). The red of the setting sun also adds redness to the land as it is reflected in the water. In her heart, "memories of a forgotten love / rise".

The reddened land is typically of the kurinji landscape and symbolizes secret union. Rivers, however, symbolize waiting, whereas the sea is part of the neythal landscape which shows missing and grief. The poem seems to show us a mixture of emotions, drawing on more than one landscape. The second poem shows us a dream of sliding through a dark forest to a lake of lotuses. In terms of Sangam poetry imagery, forests or the mullai landscape would symbolize waiting whereas the lake would be a part of the kurinji landscape which symbolizes union. The poem would then seem to be moving towards a hope, or the fulfillment of a dream. She wonders if this dream landscape is herself, or her beloved, or whether it is a manifestation of the two together.

**Dreams gift secrets in incessant forms that
open, then sink
beneath necessity's ink. (Part 2, 11-13)**

Although the dreams bring beautiful visions and almost seem like fulfillment, these drown in front of reality. Similarly, the lotuses in the poem are shown to drown with the rain. If rain is a symbol of passion and electric desire, perhaps it is an excess of emotion that causes the dream of togetherness to die.

In the poem series 'Your Hands On My Body' in the section on 'Rain'³, Chabria sensuously and erotically describes:

**Early rain darkens light, pulls sky To
earth as a coverlet.
Tonight, I recall a lust that stormed
As comets crashing clouds, as the helplessness
Of ripping mouths, sweat tangling us in running light.
My body trusted in its avatar as acrobat swinging Over
the never never present. (1-7)**

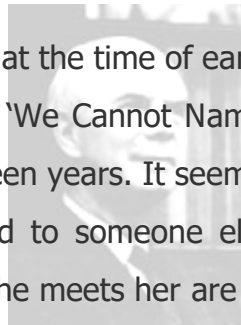
Chabria likens the darkening sky to a blanket, thus making it seem as if their bodies and their love occupy the whole earth and that it is all there is. This sense may be accentuated by her celestial imagery of comets crashing the clouds, rainbows, flashes of lightning, thunder, clouds, suns and moons. The lovers are shown to embody the passion of the "comets crashing clouds", the imagery and alliteration itself suggesting a sense of movement, penetration, and intensity or fervor of emotion, perhaps even akin to a kind of violence. Much as rain represents passion, their separation and parting is equated to lightning: "Like lightning we parted on a day that seemed high summer" (14). 'Lightning' symbolizes the crisp, emotionally charged moment of their parting, despite their being surrounded by dry summer and aridity.

Rain and lightning, like waterfalls, seem to be a part of the kurinji landscape, the powerful force of water being associated with strong passion and intense emotion. The white kurinji flower, even though not mentioned in the poem, is also a part of this landscape. It is known to blossom only once in twelve years, and thus is also linked to sexuality and a woman's fertility, as a woman takes approximately the same amount of time to come to the stage of menarche, the point at which she becomes capable of bearing a child. Water, for Chabria, is the quietness and coolness in which the body can soothe itself after the body's pleasures have set it aflame with desire.

Doshi's 'Monsoon Poem'⁴ is ostensibly about the monsoon but employs a lot of Sangam

imagery, which implies that it may perhaps also be seen as a love poem. Doshi seems to use elements from all the various forms of love as described in the Kuruntokai. She shows us kurinji flowers, bamboos, peacocks, and frogs and prawns mating in the rain from the kurinji landscape of passionate love, the jasmine of the

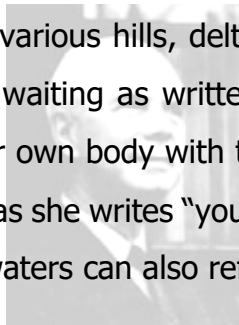
mullai forest landscape of patient waiting and domesticity, dogs fucking on the beach and dopey eyed ponyfish in the sea which is associated with neytal landscape which depicts anxiety in separation. She also shows us the marutam agricultural landscape of infidelity and elopement through millet stalks and herons, and its domesticated scenes of drinking tea and geckos on living room walls. Perhaps the monsoon poem shows us the centrality of water and the monsoon to all forms of love, whether it is the rain or the sea or a pond. Only the palai desert landscape is not depicted in the poem. The old poems taught us to believe that rain is delight and devotion, writes Doshi, but unforgivably they did not show us that heartbreak and desertion too is possible in this landscape.



The Maruthal landscape of infidelity at the time of early morning dawn in the pasturelands can perhaps be seen in Aditi Rao's 'We Cannot Name this Seeing'⁵ where Rao seems to meet an old lover after a gap of fifteen years. It seems to be an adulterous relationship as the man now seems to be married to someone else and he must head to his wife's "predawn bedside"(21) His eyes as he meets her are misty, perhaps moist with tears, and these settle into the corners of her skull, softening it as well. It shows the intimate connect between the two, the same tears can moisten both of them. He speaks of the baby he can never have in his marriage. She opens the ribs of her chest, and they bare their insides completely to each other. Eve is also supposed to have been born of Adam's rib so perhaps Rao intends to show how they are connected to each other through their ribs, born of each other. They stare into each other's eyes, trusting and revealing. They exchange pleasantries and he heads to his wife's bedside. There is awkwardness between them when they meet a few hours later, and he, wholly sure at night like an owl, becomes unsure in daylight as to how to deal with their relationship. However, she writes "It is too late to look away." (29) The moments in time they have shared together have already bound them to each other and cannot be forgotten or imagined away. She writes that she has not been the same these last fifteen years, ever since he had earlier bared his chest and his insides to her. He has altered her irrevocably. The poem begins by showing them stealthily

meeting at daybreak, when the first farmers walk to their fields, before he heads off to his wife's bedside.

Manivannan, in 'A Mapmaker's Wife'⁶, describes the body as a vast continent waiting to be discovered by the lover. The image shows the vast portions of her that her lover must learn and uncover in order to make love to her. She compares it to a map of uncharted sky or a constellation, "the arc of corona borealis". She continuously portrays the female body as an uncharted space of the earth or the sky, which is waiting to be explored and discovered by a lover, just as men have mapped out, charted, and exploited the earth and the universe beyond for their own use. This may appear to imply that she sees her lover viewing her as his imperial conquest. However, the last line "by breath and touch and your atlas of desire" belies this assumption by showing us a very gentle and loving way of exploring that body. It perhaps does signify a sort of female surrender to her lover to explore. Inverting the sangam imagery, instead of associating landscapes with emotions, she seems to lay out her body as a landscape. Over the various hills, deltas and peninsulas on her body, one can see desire, union, and anxious waiting as written upon her body itself. In the same poem, not only does she equate her own body with that of the earth or the skies waiting to be discovered, but also the seas, as she writes "you circumnavigate my waters" (16-17). This is also an erotic image as the waters can also refer to the fluids of the body.



In her poem 'Water'⁷, Manivannan shows passionate lovemaking in the waterfall, a characteristic of the kurinji tinai.

**My favourite memory of us
Is of that day we washed each other's hair
Standing in the waterfall
Of the shower, that moment sweet
Succulent as fruit,...**

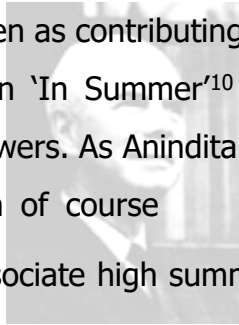
.....
We kissed and drew in water.

A succulent fruit too can be seen as a sexual symbol because it is ripe and juicy, and moreover, the fruit itself is a product of the union of the male and female parts of two flowers.

Sharanya Manivannan in 'I will come bearing mangoes'⁸ uses the bright, sunshiny colour yellow, and the erotic sensuous mango to offer herself to her lover. (Manivannan, *Rougarou*) The yellow of the fiery flowers spilling nectar and the sun flooded verandah and

the approaching rains serve to create the effect of love and ripeness. Manivannan builds an atmosphere such as that seen in Sangam poetry, using various fruits, flowers and landscapes as imagery for her emotions. Rizio Yohannan Raj⁹ in part 3 of 'Erotica II' which is 'Vintage' describe her mad hands as pressing his succulent grapes with effervescent gaiety. Using the image of grapes to describe the bulbous penis suggests softness, and the fluid wateriness within. She kneels beneath his heaving vines and opens her mouth wide. In part 8, 'Season', she says she is laden with fruit because of his passion and thus, he is like summer and she like a tree. In part 9 'Things I know', she compares his breath to the old tamarind tree of her childhood, spicy and tangy. She also compares the taste of his kiss to the lost mango season. Mangoes are known to be luscious, king of the fruits and she compares his kisses to these.

Certain flowers are associated with wooing the beloved, and as they add beauty and make something more attractive, they certainly serve to enhance sexuality. Flowers as beauty, as fragrance, and as gifts can be seen as contributing to the erotic atmosphere. The same desire and sensuousness is seen in 'In Summer'¹⁰ through the sexuality implicit in a woman's open hair adorned with flowers. As Anindita Sengupta shows us with abundant beauty in this short poem, though of course



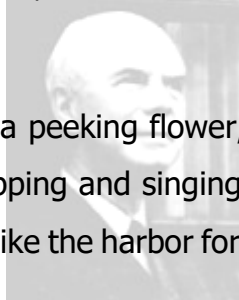
traditional Sangam Tinas would associate high summer with dryness and aridity and not with flowers in bloom.

**A wild romance
in summer? You unloose your hair
wear bands of orange jasmine, dance. (6-8)**

Anindita Sengupta, in 'Sunflowers'¹¹ shows the sunflowers unrequited love and longing for the unattainable sun. The image of the distant star, used for the beloved, also shows us the pedestal on which the unattainable beloved is placed in such cases, radiating brightness and light from afar. Of course again, Sangam poetry's main five tinas rule out kaikkilai which is unrequited love, but modern poetry embraces it wholeheartedly.

Tanya Mendonsa in 'The Queen's Bath'¹² describes the clitoris and vagina as the "rose of their sex" (17) which they show to the queen, skirts folded back. The entire poem shows the twelve ladies in waiting leaning back to form the petals of the flower and the queen in the middle of the bath is the stem of their collective flower. Her underskirts float around

her like the corolla of a flower, enclosing her reproductive and sexual organs. Mendonsa's 'The Glossy Jasmine Girls'¹³ likens, not girls to flowers, but flowers to girls. Tender, looping jasmine vines are shown to swoop down like birds. Their leaves are heart-shaped, stems fragile, and flowers starry clusters. They are likened to young girls in white dresses, each clamouring to be picked first. The word deflowering clearly refers to sexual experience and the poem may also be interpreted as saying that young girls, like jasmines, are eager to lose their chastity. 'Too Much Love'¹⁴ shows that to his parched senses, she was all water, all flowers, all beauty. When they were together it was never enough to really feel like one flesh. She is described as being akin to a flower. Her waist is described as being like the stem of a lotus. He wanted to be a lotus eater, forever eating a flower he had never imagined tasting. He would wish to eat her like a flower even before he touched her skin. However, the word eating is also used as a sexual innuendo and can signify kissing and oral sex. It is interesting to note that Mendonsa, as in Sangam poetry, uses the lily as a flower of sexual evocation and arousal, whereas in the West, the lily is always considered a symbol of chastity.



Manivannan in 'Clitoris'¹⁵ sees it as a peeking flower, a shy "pendulum within a bell" and it seems as if the beloved is worshipping and singing a hymn to this sacred flower in this moment of communion. Her body is like the harbor for the ship, and God wakes up between her thighs.

Rizio Yohannan Raj in part 8 of 'Erotica II'¹⁶ which is called 'Season' writes that the beloved makes her burst into leaf, bud, flower, and thus, he is her spring. In 'The Ocean Temple'¹⁷, she and her beloved are like jasmines in the dark, rejoicing. The reference to jasmines shows how they are white, perfumed and fragrant even in the dark wilderness. In 'I Live by the Ocean'¹⁸ again, scented jasmines and tiny fairies coupled with a violin and a misty moon make the perfect setting for love.

In 'A Nipping in the Bud'¹⁹, Mascarenhas uses plant imagery to describe body parts and takes pollination as a metaphor for or parallel to sex. She refers to parts of her own body as corona and pistil which are botanical terms for parts of plants. As in all her poems, she shows us the bruises that love and sex leave on her, using the imagery of broken sepals, a punch to the ovary, internal bleeding and screaming ovules. A woman is shown as being akin to a flower. She uses images of violence such as "terminal bud decapitation" and

“dazzling garden desecration” to show the damage her lover wrecks upon her. The “passion flower” she writes, is long dead and gone. Besides the literal allusion to the passion flower, passion itself may here be seen as a flower, which, once bruised and broken, cannot come back to life again. The title ‘A Nipping in the Bud’ may imply that the flower of passion was never allowed to grow and was destroyed before it could begin to reach its full bloom. (Mascarenhas, 24)

Tanya Mendonsa in ‘Psyche’²⁰ writes that psyche is a personification of the soul filled with the passion of love, and is conceived of as a small, winged maiden or as a butterfly. With this in mind, she looks at butterflies as making passionate love to the flowers:

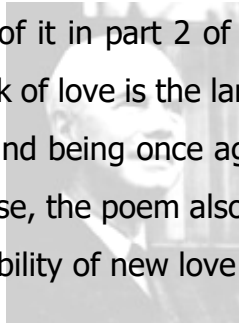
**Sucking the souls out of blooms And
then dancing for joy,
Their wings shimmering in ecstasy. (4-6)**

They move seamlessly from honey in the heart of the flower to honey in their mouths, back to pillage the flowers once more. They are described as suckling ardently, suggesting the image of babies, as if to draw the very marrow out from the bones of love. The nectar irrigates their wings so that they can beat faster, fed by a food which never grew on land nor sea. ‘Falling in Love’ also shows flights of lovers as being transmuted into birds who throng the bridal skies with song. Birds are seen to sing and celebrate for the wedded couple. Their flights are also compared to the flights of lovers.

Sampurna Chattarji’s ‘Tide’²¹ too uses water imagery for creating and expressing an atmosphere of desire. Chattarji describes the atmosphere, and the air itself as fluid, where under the light of lamps, different colours seem to melt and merge into one another. She also sees human beings as being fluid, flowing liquids of various colours. The poem shows how a man walks in and it is as if he is a tidal wave coming in from the sea. Women around him begin to foam and bubble and float. They respond eagerly to his presence. The women “gush and surge” (17) like waves. Moored and anchored by the presence of others around them, she writes, she and he drift and float in their erotic bubble of desire. Yet, she has no idea when this moment might burst and they might drown. The moment is temporary, something also suggested by the title, as a tidal wave, by its very nature, does not stay, but comes, only to go away.

Water in its varying forms, touch, and natural landscapes also play an important part in some of Rochelle Potkar's love poems. The setting of both 'Sculptor of radiance'²² and 'Jaguar lights'²³ is the sea beach. The landscape of the sea is the site of love making. In 'Golden city'²⁴, she sees the light and darkness on the sea as the yin and the yang, the two opposites which together make up the whole. She and her lover can also perhaps be seen as yin and yang together forming the whole, separate but complementary, with parts of both within each other. In 'Summer radial'²⁵, she portrays summer as the time of ripening and blossoming, a time of growing maturity. The fertility of nature is linked to human sexuality as she asks him to kiss her lips, "ripening with nectar" (6) at his chest and navel. As she spins to "trap" (13) her lover, she asks him to take her out of her cocoon. Only then, she writes, would the ripening and maturing of summer be complete. The tree of love would then burst into fruit and blossom.

In 'What grandmother says on after-love'²⁶ too, Potkar again uses water and dryness imagery to show love and the lack of it in part 2 of the poem. The turbulence of love is compared to a choppy river. The lack of love is the land of emptiness, barren and dry. The poem keeps alive the hope of the land being once again submerged by another sea, that is, the hope of new love. In this sense, the poem also shows a self which changes, grows, and alters itself according to a possibility of new love that emerges.



Rizio Yohannan Raj's poems, many of which she terms as erotica, also bring out the centrality of water to love. In 'Erotica I'²⁷, they make love in a night full of rain. He says that he is possessed by the wind. She is a mad sea which recklessly sucks in his entire fleet of ships.

Annie Zaidi in 'Happenings'²⁸ links love to water in a completely different, prosaic manner where she likens the voice of a man to a village well, one where the Central Ground Water Board has notified 'dark', where you cannot dig tubewells anymore and you itch all over for a bath. The image does not sound remotely romantic but it succeeds in making us realize the depth of the man's voice. Similarly, she likens the woman's eyes to low lying, flood prone swamps, not romantic natural ones but rather those where years of rubbish of urban planning has been thrown and where you could just sink in when it rained. These images are the very antithesis of romance. However, they are strong metaphors. Perhaps Zaidi is also hinting at the fact that love can be dull and prosaic, and even dirty and difficult

like the rubbish swamps and the water scarcity areas. She compares a man's gut to a womb where something grows from seed to obsession. A gut which swells, contracts, and bursts like a heart. Zaidi also compares the meeting of a man and a woman to a mountain: things are either uphill or downhill from there, but there is no stopping. This image clearly shows that love can slide either way, into utopia or dystopia.

Zaidi likens desire to a lake in 'Cine Sestina'²⁹ shows desire as having the depth of a lake. It may also have the underwater dangers beneath the surface. She describes longing as a glacier which keeps sliding down and melting at a fast pace. She dreams of the river in flood. This probably refers to her own desire.

Aditi Rao's 'What it Means to Reappear'³⁰ also shows a reunion. Love is shown to be a javelin which is thrown across hills or oceans which one cannot see. She has landed on an unknown shore to search for the beloved and waits among the waves. The waves here suggest a sense of the unknown and unexpected, almost a sense of danger. Water may also alternatively, in another poem, be seen as an appropriate setting for the reunion of love.

Although traditionally, Sangam landscape imagery does not extend to celestial landscapes, yet we see contemporary poets using the imagery of light and darkness, stars, moons and planets to reflect human love and emotions. This imagery of celestial objects is also seen in Annie Zaidi's 'City, Twilight'³¹ where she writes that when love is shattered, one cannot bear anything to shine, even the sun or the moon. The sun keeps rising day after day. At least it turns red, shows appropriate shame, and sinks, whereas the moon merely winks and is back again the same time next month. But then, even the sun returns. The celestial objects are mocking the woman's pain with their bright glow and shine and in their continuance of a world which the woman feels has ended for her. She wants to stop morning from coming. The poem ends with the woman jumping from the seventh floor window and committing suicide.

In 'Sun Swallower'³² (Manivannan, Superstition Review), Manivannan writes that in the eclipse, in times of darkness, there was a rumour that he was the only source of light. She moved towards him, trusting him, believing that he would make her happy, and yet he plunged her into worse sorrow and darkness than she had known before. She writes that

what she knew before was only the penumbra of the greater darkness he pushed her into. As for the light and warmth that was supposed to be in him, she writes that the light within him was also the light he withheld from the world. The light is trapped in him, he does not share this flame with the world, which probably signifies his selfishness and narcissism. With carefully chosen, nuanced, and ingenious metaphors, Manivannan drives home the point in so many different ways to show us love, or the lack of it. She goes on to write that there was darkness within her already, so she was not ready to take his darkness as well. The poem makes it seem as if all of us have both darkness as well as light inside of us, and in some sense, do not need to reach outwards as we have our own sunshine within us. However, the last line also shows us that she has not become embittered, and is still ready for another lover, another source of light and brightness.

The metaphors Manivannan uses of the sun and the eclipse, the igneous rock and the blue planet and stars are scattered all over her love poems. We also see her repeatedly using metaphors of light and darkness, just as we find her repeatedly affirming the light or the god within her, in the face of all obstacles and darkness. Manivannan's poetry is replete with celestial imagery, and in her, her second poetry collection, *The Altar of the Only World* is entirely based on the poems of love and loss using the metaphors of light and darkness, emanating out of a wide variety of sources that Manivannan creatively adopts. For example, light with heat is shown to burn and destroy one, whereas light without heat is shown to be a positive sign. Nothing is purely good or bad in Manivannan's poetry, it is the nuanced way in which she uses these symbols which is important.

Just as water is associated with love, the absence of water, like the presence of heat and fire, often shows the lack of love. In 'Barren'³³, Mascarenhas shows her lover as being akin to a desert cactus. The poem shows her deification of the beloved and how it literally turns out to be a mirage. The image or idea of the beloved has led her on to be mesmerized by him and walk around him, perhaps reminding one of the circles couples take during marriage vows. After much hurt that "drinking dust" (8) has caused her, she only realizes that she has been led on by a mirage, by a false image. Bruised and wounded, she no longer knows how to leave him, so far and so long has she strayed with him. However, though Mascarenhas shows a cactus as being barren, a cactus stores plenty of water inside itself even amidst surrounding dryness. Sharanya Manivannan, Sumana Roy and Aditi

Machado have capitulated on this property of the cactus instead. Thus images are not fixed in themselves, these objective correlative need not always have fixed, formulaic meanings, but the meaning depends in the wide variety of creative ways in which they are used by the poets.

There is a whole plethora of such poetry that I have missed out on because I cannot possibly hope to cover it all within one short paper, but I hope that I have shown that shown the objective correlatives between emotions of love and loss with natural landscapes in modern day poetry, and that these might perhaps tangentially be inspired from Sangam poetry.

I will now end by making one more point of similarity between Tamil Sangam akam poetry and contemporary English poetry: which is the idea of the thorzi or the close female friend.

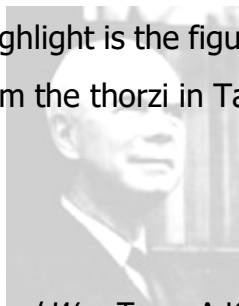
The idea of a close female friend such as the sakhi, or the idea of thorzi in Tamil Sangam poetry who is the heroine's friend who helps mediate between the heroine and her beloved, can be seen in a few poems by Margaret Mascarenhas, Monica Mody and Sharanya Manivannan where the relationship is not really a homoerotic one necessarily, but where the close female friend is still a vital, life giving, nourishing force, perhaps far more essential to her than anything a lover could provide.

In 'Friends'³⁴, by Mascarenhas, we see molten tears and red rivulet graves on cheeks, arms and hearts are the scars love has left upon her. Here she shows us friends with "Hair entwined / heads bent / mouth to mouth resuscitation" (5-7) which make one love oneself and grow back one's own belief in oneself. This description of friends together also carries a certain trace of romanticism which is usually found in the description of lovers. In one of the poems she writes that her lover is not her photosynthesis, is not essential to her, and yet here she shows friends as being more than lovers perhaps, bringing life to her again through mouth to mouth resuscitation, and making her love herself.

Similar to Mascarenhas's "mouth to mouth resuscitation" is Monica Mody's 'The Only True Activity'³⁵, where she writes: "Billows with my mouth (moth lifted to an energy) sustaining this rise this speak in your throat that is tubular & a hollow tam halting fiddle by fiddle." (3) It is as if she is transferring her own energy or breath from her mouth to help the other speak when she halts, which is no less vital than mouth to mouth resuscitation. Sharanya

Manivannan's 'Lioness'³⁶ similarly shows a female friend providing support, sustenance, and resuscitation in times of grief and devastation. The woman whom she addresses as "sister" (1), looks into her face full of shame with mercy and grace and radiance, and she teaches her to fight her own self: "it was my self / she taught me to fight." (14-15) She teaches her also to honour her own self as she stepped into and out of the sanctum of refuge and healing from her grief.

Thus, the paper had briefly tried to summarise by showing a few examples how Sangam objective-correlatives between emotions and landscapes are being carried forward in some sense in modern day poetry, and also of how some of these meanings are being changed, for example at times summer is associated with bloom and fertility instead of only with dryness and aridity. These poets are also finding their own new ways of using water imagery as seen in Annie Zaidi's poems, for example, or using celestial landscapes as in Zaidi, Manivannan and Chabria, which is in fact a kind of extension of the work of Sangam poetry. The other aspect I tried to highlight is the figure of the close female friend or thorzi which may perhaps be borrowed from the thorzi in Tamil literature or the sakhi in Sanskrit literature.



End Notes:

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- ³¹Zaidi, Annie. 'City, Twilight'. *Anthology of Contemporary Indian Poetry*. Web. http://bigbridge.org/BB17/poetry/indianpoetryanthology/Annie_Zaidi.html. Sept 29, 2018.
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DIVINE PROVIDENCE AND RELIGIOUS CONVERSION IN ROBINSON CRUSOE

Ms K Priyanga

Assistant Professor, Dept of English
New Prince Shri Bhavani Arts and Science College
priyangavihan@gmail.com

As much as Defoe's novel is about Robinson's literal, physical journey, it is also about his more metaphorical, spiritual journey toward Christianity. In the beginning of the novel, Robinson disregards Christianity and leads a life that he later looks back on as wicked. He discounts his father's warning that God will not bless him if he goes to sea, and does not thank God when he is rescued from the storm on the way to London, or by the Portuguese captain off the coast of Africa. However after he dreams one night of a strange figure scolding him for not repenting, Robinson turns to Christianity on the island and eagerly studies the Bible. With his newfound Christianity, Robinson is never entirely alone on his island, because he can converse with God through prayer. Moreover, Christianity offers Robinson a way to make sense of his life and its various twists and turns. He sees his rebelling against his father as his original sin, for which he was then punished by being taken as a slave and then by being shipwrecked. However, he was blessed and saved from drowning and ending up on the island with enough provisions to survive. After repenting, Robinson sees himself as further blessed by various miracles, whether the accidental growing of his first crops or the arrival of Friday and the English captain. In addition, Robinson comes to see various unpredictable natural disasters like storms, hurricanes, and the earthquake that damages his island home as signs from God, instruments of his divine agency.

As Christianity becomes more and more central to Robinson's life, one of the most important aspects of it is the idea of divine providence. Closely linked to ideas of fate, this is the idea that God has foresight of our fortunes and is looking out for us. Along this understanding, events that seem like coincidences or unexplainable surprises turn out to be part of God's wise plan. This is how Robinson ends up seeing his being shipwrecked. What seemed like a disaster at first turns out to be a blessing in disguise: Robinson grows to love the island, learns much from his experience there, and comes to Christianity as a result of his life there. When the English captain arrives on the island, Robinson sees this as further proof of divine

providence, as someone has come to rescue him at last, while the captain sees Robinson as an instrument of God's providence for him: the captain thinks that Robinson was saved on the island precisely to help save him. These two characters have confidence in their belief in God's providence, that there is some overarching plan behind the unpredictable whims of fortune. And Defoe seems to share this conviction, as the fictional editor who introduces the novel claims that it is an illustration of "the wisdom of Providence in all the variety of our circumstances." The novel thus urges the reader to have faith in God's divine plan. Interestingly, the reader must place a similar kind of trust in Defoe, as he or she must trust that there is some overarching plan or purpose behind the meandering, wandering plot of the novel, that plot of the novel that Defoe will deliver his reader to some kind of satisfactory conclusion.

Spiritual Autobiography

One way of reading *Robinson Crusoe* is as a spiritual autobiography. The spiritual biography/autobiography portrays the Puritan drama of the soul. Concerned about being saved, having a profound sense of God's presence, seeing. His will manifest everywhere, and ware of the unceasing conflict between good and evil, Puritans constantly scrutinized with God. The spiritual autobiography usually follows a common pattern: the narrator sins, ignores God's warning's hardens his heart to God, repents as a result of God's grace and mercy, experiences a soul-wrenching conversion, and achieves salvation. The writer emphasizes his former sinfulness as a way of glorifying God; the deeper his sinfulness, the greater God's grace and mercy in electing to save him. He reviews his life from the new perspective his conversion has given him and writes of the present and future with a deep sense of God's presence in his life and in the world.

Readers through the 19th century *Robinson Crusoe* in this light. For example, a reviewer for the *Dublin University Magazine* called the book "a great religious poem, showing that God is found where men are absent" (1856). In deciding whether or to what extent *Robinson Crusoe* is spiritual autobiography and "a great religious poem, "you might consider the following:

In the "Preface" Defoe announces that his intention is "to justify and honour the wisdom of providence in all the variety of our circumstances."

Crusoe receives warnings against the rashness of going to sea from his father and from the captain of the first ship he sails on. Both are figures of authority and can be seen as proxies for God. In ignoring their warnings, is he also denying God's providential social order in the world and, by implication, God? By "God's providential social order in the world" I mean that God arranged the world hierarchically, endowing the king with authority in the political realm and the father with authority in the family.

Does providence send him punishments and deliverances to waken a sense of his sinfulness and to turn him to God? Are the shipwrecks and his enslavement, his escape from slavery and then from the island evidence of God's providence or merely chance?

In the Puritan view, the duplication of dates for significant events is indisputable evidence of providence at work. Crusoe notes that he survived his first shipwreck is the same date he was captured and made a slave; the day that he survived his first shipwreck is the same date he was cast ashore on the island; and the day he was born is the same day he was cast ashore, "so that my wicked life and my solitary life begun both on a day".

Crusoe throughout uses religious language, imagery, and biblical references (he quotes 20 passages from the bible). Does his reflect the extent to which his belief in providence has permeated his life, or have his conversion and subsequent Bible studies and religious meditation merely provided him with a language which has become habitual?

Crusoe converts Friday to Christianity. Is Crusoe saving his soul for spiritual reasons or for self-interest to make Friday more tractable, reliable, and controllable?

Crusoe narrates his life story long afterward, and beginning of his tale Crusoe presents events not only from his point of view as a youth but also from a Christian perspective; he looks at his past through the eyes of the convert who now constantly sees the working of providence. He tells of his first shipwreck and his then ignoring what he now perceives as God's warning, "Providence, as in such cases generally it does, resolved to leave me entirely without excuse. For it I would not take this for a deliverance, the next was to be such a one as the worst and most hardened wretch among us would confess both the danger and the mercy."

The first and most obvious point about Friday's relationship with Crusoe is that Friday is Crusoe's subordinate. Friday always calls Crusoe "master", for example. Crusoe also mentions

that their relationship is much like that of “a child to a father”. Why does Crusoe not see Friday as this equal even after Friday converts to Christianity?

Crusoe’s dominant relationship to Friday produces a pretty interesting dynamic between the two of them. See, for example, Crusoe’s description of Friday as he is sleeping:

He was a comely handsome fellow, perfectly well made; with straight strong limbs, not too large; tall and well- shaped, and as I reckon, twenty six Years of Age. He had a very good countenance, not a fierce and surely Aspect; but seemed to have something very manly in his Face, and yet he had all the sweetness and softness of an European in his Countenance too, especially when he smiled. His hair was long and black, not curled like wool; his forehead very high, and large, and a great Vivacity and sparkling sharpness in his eyes. The colour of his skin was not quite black, but very tawny; and yet not of an ugly yellow nauseous tawny, as the Brasilians, and Virginias, and other Natives of America are; but of bright kind of a dun Olive Colour, that had in it something very agreeable; tho’ not very easy to describe.

Crusoe spends a great deal of time describing Friday’s body, to be sure especially the ways in which he resembles a European.

It is understandable that the unregenerate Crusoe is willing to pass as a Catholic in Brazil; however, what explains his behavior after his conversion, when he seriously considers returning to Brazil and passing as a Catholic again, in order to regain his estate? True, he finally “began to regret my having professed myself a papist and thought it might not to be doesn’t know what to do spiritual salvation, is the economic drive stronger?” and if so, does it dominate only temporarily, sporadically, or consistently?

Do Crusoe’s religious lapses necessarily indicate insincerity and a superficial conversion or are there other explanations? For example, is Defoe showing imperfect human nature and the difficulty of maintaining a religious spirit and of living in the light of conversion? Does conversion mean that the sinner becomes a saint and never falters? Or does conversion, rather, give the individual the strength to overcome spiritual obstacles and temptations, not immunity to them? In a fallen, evil world, does he saved sinner still have temptations to overcome, dangers to face, and sorrows to deal with, and is it this reality that Defoe is showing with Crusoe’s temporarily failing away from God.

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CONTRIBUTION FROM THE NARRATIVE SONG OF MUTHTHAALAMMAN TO ENRICH INDIAN CULTURE

Dr S Kanmani Ganesan (Retd)

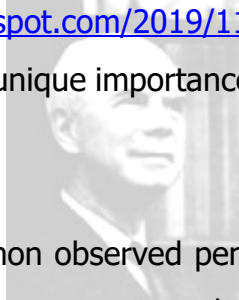
Principal & Head- Department of Tamil

Srikaliswari College, Sivakasi

kanmanitamilskc@gmail.com

Introduction:

The narrative poem 'Muththaalmman *KathaiPaadal*' was documented as a manuscript by the authoress from Mrs M Rajeswari in Sivakasi during the year 2000 A.D. It is also titled as AngaalaEswari Amman in the front page and subtitled as "*MulaipariKummipattu*" i.e. song for the performance art *kummi* with the *mulaipari* paid as a homage to Amman during the month of *maasi*. The aim of this paper is to extract the contributions of the Tamil culture to the Indian society as embedded in the folksong. The length of the song extends upto 332 lines. <https://kanmanitamil.blogspot.com/2019/11/blog-post.html>. It narrates the story of the seven sisters, highlighting the unique importance of the seventh sister Muthalamman.



Brief story:

Mahishasuran, the son of a lady demon observed penance. He demanded Lord Shiva that he may not be opposed and killed by any man anywhere. Lord Shiva granted him the wish. His atrocities increased then and all the *devas* in heaven sought the help of Lord Vishnu who planned to create a female to kill him.

A virgin *naga* and her brother nagarajan were plucking flowers in the forest to perform *Sivapuja*. At that time Lord Vishnu passed them in his vehicle *garuda*. The virgin *naga* saw Him. As a result she got conceived immediately. Hence her brother abandoned her. She prayed to Goddess Parvathi during the tenth month. Parvathi in the form of a Brahmin Sorceress helped her deliver the children. The seven sisters were born and the mother– lady *naga* entered the heavenly abode; i.e. *Sivaloga*.

All the seven virgins were agile and they could not stay idle. They wished to visit Lord Shiva to get a boon. Lord Shiva suggested the seven sisters to kill the demon Mahishasuran after which he would give them a boon. The seven sisters slayed Mahishasuran to death and then

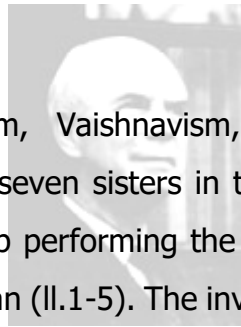
came to Lord Shiva who gave a cartful load of small-pox pellets which looked like corals and asked them to go to the world.

The seven sisters understood that they were cheated by Lord Shiva and made him cry for help. They took pity on Him; cured Him; bade farewell and came to this world. Undergoing the worldly sufferings, she (the one Sakthi as a fusion of the seven sisters) lost her earwear (*katholai*) and even the sari. So she lost her temper and let the people suffer with small-pox. Then the people passified Her by celebrating *Pongal* and offering *mulaipari*.

There is also another mythical story (A. SingaraveluMuthaliyar- *abitaana cintaamani* -Asian Educational Sevices, New Delhi, & Chennai-2005) thattalks about another group of seven forms of Sakthi who came from the body of Lord Shiva when he took the mission of slaying the demon anthagasuran.

Relegious tolerance:

Religious tolerance among Saivism, Vaishnavism, Gaanapathyam, Gowmaaram and Saaktham is taught by the story of seven sisters in this ballad. The ballad starts with the invocation to Lord Ganapathy to help performing the folk art *kummi* narrating the story of the deities Mariamman and Kaliamman (ll.1-5). The invocation part of the ballad praises Lord Murugan also stating that he is enshrined in Tiruchendur and will give chaste Tamil language to sing the folk song (ll.9-10).



Lord Shiva was won by the seven sisters in the bio war (ll.139-153). He was dependent on Goddess Parvathi and the seven sisters to get rid of the small pox boils (ll.154-173). Lord Vishnu created the seven sisters through the virgin *naga* and was unable to execute the task undertaken by the seven sisters (ll.36-134). People asked Lord Shiva about worshipping the seven sisters to get rid of small-pox and it was Lord Shiva who blessed the people to construct temples for the six elder sisters with special prayers during the six periods of the day and an annual celebration (ll.185-189).

Feminism:

It is feminism that binds the events in the story of the seven sisters. The demon Mahishasuran's wish to Lord Shiva that he should not be opposed or killed by any man implies

immortality (Il.27-30). That women can be more valourous than men are the moral taught by the story of the seven sisters.

When the seven sisters went to Lord Shiva to get a boon, He was scared to meet them because they had already killed the bison at the door steps of Yamadarma's residence and the milk cow at the door steps of His own residence (Il.115-118). Lord Shiva created Bairavan from the *darpai* grass to control the seven sisters. But the seven sisters controlled Bairavan carrying him in one hand. Lord Shiva escaped by asking them to kill Mahishasuran (Il.119-124).

After killing Mahishasuran, the seven sisters were deceived by Lord Shiva when they approached Him to get a boon; accepting and acknowledging his superiority. He gave the small-pox pellets to the eldest sister Kali and asked them to go to the world. But the sisters were shrewd enough to understand Lord Shiva and proved their talent and capacity by making him unhealthy and cry for help (Il.126-145).

Goddess Parvathi helped Lord Shiva recover his health. He was laid in a tender banana leaf cut from an unflowered banana plant. He was fed only with cow's milk. He was fanned by neem leaves which grew from the perspiration of Goddess Parvathi. Then the seven sisters blessed Him to recover from illness (Il.171-174). The story of the seven sisters proves that women are not in any way inferior to their male counterparts. Thus, through this story gender parity is established.

The ballad illustrates that Saktham is equivalent to Saivism and Vaishnavism. The seven sisters and Paravathi are part and parcel of one Sakthi. AngalaEswari is one of the names attributed to Goddess Parvathi. Though the title of the song reads 'AngalaEswari Amman *KathaiPaadal*' the name of the goddess is not mentioned anywhere in the ballad. Instead, it praises *en tayeisvariye* in 43 lines. Eswari is the common name for all goddesses in Saivism and Saktham.

Even in the story of Lord Shiva fighting with Anthahasura (A. Singaravelu Muthaliyar– ibid- p.1290) seven forms of Sakthi originated from His body with specific vehicles and weapons to slay down the asura.

Inference:

The ballad of Muththaalamman bears the elements of feminism and religious tolerance. The aim of the folklore is to prove that Saktham is equivalent to Saivism and Vaishnavism. It illustrates that female Gods are not inferior to the male Gods.

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KURKHAR GAHI KUNDARNA KATHA: GENESIS MYTH OF THE ORAONS

Sirista Julita Meenz

Assistant Professor (Contractual)
University Dept. of Anthropology
Ranchi University, Ranchi.
olochme@gmail.com

Abstract

The Oraons are the aboriginal tribe, the Adivasis, distributed over a large tract of eastern India that extends from West Bengal To Maharashtra, the Oraons have been named differently in different areas of the country such as in the Madhya Pradesh, Chattisgarh, Uttar Pradesh, Bihar and Jharkhand they are called as 'Uraons' or 'Dhangar' while in Bengal and Odisha they are known as 'Kora' and 'Kisan' meaning 'digger', and 'Cultivator' respectively. According to the 2011 census the total population of Oraon in India is 3,776,688, They speak Kurukh language which has Dravidian affinity and the name of their script is 'Tolong Siki'.

'Kurkhar gahi kundurna katha' meaning the story (myth) of the genesis of Oraons. Every human society has its own story regarding its origin on this earth which is preserved in the form of folklores. According to Malinowski myths are not merely a story told but a reality lived, function of myths is to express and codify belief, enforce and vouch the efficiency of the ritual.

Thus this study intends to bring into light the Oraon genesis myth and the value of the same which is manifested on various occasions; this not only emphasises on the rich oral tradition but also indicates the intellectual heritage of the community and the reverence with which the same is maintained.

Keywords: Intellectual heritage, Oraon, Myth

Introduction

The Oraons are the aboriginal tribe, the Adivasis. They hold the largest single ethnic group among the tribes found in the Central Tribal belt, distributed over a large tract of eastern India that extends from West Bengal To Maharashtra. They are mostly settled Agriculturists but now most of them are also engaged in various government and non- governmental jobs. According to the 2011 census the total population of Oraon in India is 3,776,688, while in Bangladesh and Nepal the population is 50,000 and 41,800 respectively.

The mother tongue of the Oraon community is 'Kurukh' and the name of the script is 'Tolong Siki'. It is quite interesting to ascertain that the language has Dravidian affinity, thus among the various tribal languages spoken in Central India in special reference to Jharkhand, only

Kurukh and Malto of Oraons and Malers falls under Dravidian speech family while others such as Santhali, Mundari Kharia and others comes under Proto Austric speech family.

Objectives

- Throw light on the Oraon genesis myth.
- Its value and manifestation in various occasions.
- To have an Anthropological understanding of the same.

Research Methodology

The present paper is the outcome of the fieldwork based on empirical study to collect the qualitative and quantitative data.

Selected field- a village named Gothgaon and Rajdanda is selected for the study which comes under Chattakpur post office ,Mahuadarh police station and Block, and Latehar district of Jharkhand state.

Unit Of Study- the particular unit would be – Oraon Family

Sample size- sample size of 100 family, that is 50 family from each village respectively.

Selection and Sampling of Informants- Purposive sampling is employed for the identification of key respondents

Techniques of Data collection- Both primary and secondary data are employed.

Findings

The word "Folklore" was coined by- W.J Thomas in 1864; earlier it was known as 'Popular Antiquities, has been derived from the German word- 'Volkehere' meaning peoples custom. Folklore is abroad category comprising of all the myths, legends, proverbs, riddles, ballads, folk songs, dance and superstition of the cultural group, now with the recent growth- Folklore studies also encompasses games, folk medicine and Ethnomusicology. Folklores are probably the most crystallised and apt expression of human thought. The study of it helps to understand the common universal elements on one hand and certain characteristics traits specific to that society on the other. Thus it is in the form of inherited culture that we see folklore elements in every culture.

The Oraons have the story of the 'Genesis of Man', which deals with the creation, purification and restoration process. The story as follows- 'Inna mundhuntha purkhar gahi manikhiri katha', 'Long ago there was a giant man-eating monster (evil spirit or demon). It used to wait with open mouth on the pathway in which the people used to walk. It was big like a hillock. People were not aware of it, that's why they used to enter its mouth. Those people who went that way, they never returned. Dharmes said, "I see many people going this way daily and did not see even one returning." Then God came down to look for them. Then what does he see? The big

monster was there. Whoever went that way entered that monster's stomach.' Then Dharmes took the form of human person and set out on a big pack bull loading it with two hunting spears. When they were about to reach the place he said, "Come on, pack bull." So when Dharmes entered the stomach of that monster he pierced one spear to the top and another towards the bottom. So, that monster was killed. When it began to decay its foul smell reached the sky. Then Dharmes said, "If I don't burn it by fire it will smell for a long time." Having said this he sent fire, but before sending fire he said to Hanuman, "Hey nephew, I will rain down fire to burn that monster. It will burn, you watch it: if it burns and the fire spreads all over, then if you beat the drum, I will put off the fire." So, Dharmes sent down rain of fire and that monster was burnt and the fire began to spread all over the world. Meanwhile Hanuman climbed the tela tree that had a lot of ripe fruits. "He was fully taken up in eating the fruits that he failed to notice that the fire had spread all over the earth and for-got to beat the drum. Hanuman's face too was burnt. So, Hanuman rubbed his face to ebony that is tela tree and the tela tree became black and even today it remains black. Thus, all the people of the earth and everything that existed on it were destroyed.

At that time two small children - bhaiya-bahin that is brother and sister entered a cave a crab hole of Sirasita paddy field and were saved from the fire. Afterwards Dharmes took 'lilli buli khairi kutti' dogs and went for a walk in the Sirasita paddy field. He did not get anything, everything was burnt. When the dogs were about to reach the place where bhaiya-bahin lived, those children ran to enter the crab hole cave When Dharmes saw this he said, "Nattiro, amba elcha enghai alla, niman ender hon mal nano" meaning "Don't be afraid, my grand children, my dog will do no harm". Later on when those children grew up Dharmes brought a log of wood to them and said to the boy, "O boy, one of you sleep on this side of the log and another sleep on the other side of the log, you don't cross the log". Having said Dharmes went away, so those children slept one on one side of the log and the other one on the other side of the log as per the instruction. When they grew up as adults, one day the boy crossed that log. They were much upset and uneasy to tell Dharmes that they passed the night together, he replied to them by "it is not bad, continue to do so" thus in this manner Dharmes instituted the first matrimony, it is for this reason bamboo holds pivotal role in the marriage and is tied in the central marwa along with siddha branch symbolising the progeny, love and fertility to the conjugal state.

Thus it is observed that this genesis myth is also manifested on auspicious occasions such as at the time of prayer in 'Dandakattna' also known as 'Pal Kasna' which serves as the pivotal ritulas of the Oraons and during marriage ceremonies, through story telling and songs such as :-

Transcription in Tolong Siki Script	Transliteration in Roman Script
சீராசீரா நாள் நு... பைபா பைபா பைபா(2) குச்சா ஹாரு பைபா காலு குச்சா ஹாரு ஏரா காலு...	Sira sita naal nu... Bhaiya bahin raichar(2) Gucha haro bedage kaalot Gucha haaro era ge kaalot...
Meaning: In Sira sita there were brother and sister, let us go brothers in search of them, let us go to see them, thus it is a prayer song sung with great reverence.	

Transcription in Tolong Siki Script	Transliteration in Roman Script
ஹுலுனு ஒனி ஜரி அலரின் நின் டார்மே காமாச்சு(2) ஓ நிங்கை அகில, ஓ நிங்கை ஜான் டார்மே, ஒனி ஜரி அலரின், ராஜின் நின்திகை, ஒனி ஜரி அலரின் டேசன் நின்திகை.	Hullonu onim juri aalarin nin Dharme kamachke(2) Oh ninghai akhil, oh ninghai jian Dharme, Onim juri alartin, rajin nindikae, Onim juri alartin desan nindikae.
Meaning: In the beginning oh! Dharme you made only one couple, a man and a woman thus with your wisdom you filled the entire world.	

Thus It is so believed that when the entire world was flooded then a brother and a sister were protected by the Mother Goddesses in a crab hole named "sira-Sita naal" and this was considered as the new beginning of the Oraons after the deluge, thus the myths constitute not only an integral part of the Folklore, but are also the most essential core, unlike the fairytales or animal stories, myths are regarded with religious seriousness.

Thus my present paper is glimpse of the rich oral tradition of the Oraon tribe, which is exhibited through the folklores, this not only emphasises on the rich oral tradition but also indicates the intellectual heritage of the community and the reverence with which the same is maintained.

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CHANGING SCENARIO OF TAMIL LITERATURE

Dr M Saravanakumar

Senior Lecturer

District Institute of Education and Training

Thirumoorthis Nagar – 642 112

sara66diet@gmail.com

"A language now must fulfill two functions; it must base itself on its ancient roots and, at the same time, vary and expand with growing needs, becoming essentially the language of the masses, and not of a select coterie."

- Jawaharlal Nehru

Abstract

The oldest of the Dravidian languages, Tamil is at once a classical language like Sanskrit and a modern language like other Indian languages. Tamil literature has had unbroken development over twenty centuries. A revival of Tamil literature took place when works of religious and philosophical nature were written in a style that made it easier for the common people to enjoy. The modern Tamil literature movement started with Subramanya Bharathi, the multi faced Indian Nationalist poet and author, and was quickly followed up by many who began to utilize the power of literature in influencing in the masses. With growth of literacy, Tamil prose began to blossom and mature. Short stories and novels began to appear. Modern Tamil Literacy criticism also evolved.

Key Words: Tamil, Literature, Modern, Novel, Criticism

Introduction

Tamil literature has a rich and long tradition spanning more than two thousand years. The oldest extant works show signs of maturity indicating an even longer period of evolution. Contributors of the Tamil Literature are mainly from Tamil people from south India, including the land now comprising Tamil Nadu, Kerala, Sri Lankan Tamils from Sri Lanka, and from Tamil Diaspora. The history of Tamil language follows the history of Tamil Nadu. By having the most ancient Indian literature, Tamil literature is unique and thus has become the subject of study by scholars who wish to delineate the non Aryan and pre Aryan strands in Indian culture.

Growth of Tamil Literature

Dating ancient Tamil literature is however, a problem. Most scholars agree that the Tolkappiyam is the earliest extant Tamil grammar and literary work, as some of its archaic structures and considerations of style place it earlier than what has come to be called Sangam literature. So it would be reasonable to accept its date as somewhere round the third century BC. But some scholars place it as late as fourth or fifth century AD. This work may be called the fountainhead of all literary conventions in Tamil literature. The influence of Sanskrit on it was peripheral. Tolkappiyar, who wrote it, is supposed to have been a disciple of Rishi Agastya, the purported author of the Agattiyam, a magnum opus and grammar of letters—which, however, is found only in small pieces quoted by medieval commentators.

The earliest known phase of Tamil literature is termed Sangam literature because the anthologies of odes, lyrics and idylls which form the major part of that literature were composed at a time when the Pandyan kings of Madurai maintained in their court a body of eminent poets, called 'Sangam' by later poets, who unofficially functioned as a board of literary critics and censors. The Sangam anthologies are in two parts—the Aham (dealing with love) and Puram (dealing with war). Much of the earlier work is lost but the Sangam literature is generally dated between 300 BC and AD 200.

The anthologies that were made in about the fourth century AD to preserve the works are the Ten Idylls (Pathuppattu) and the Eight Anthologies (Ettuthogai). Thiruvalluvar's Thirukkural, accepted as a work of great importance, has drawn from the Dharmasastra, the Arthasastra and the Kamasutra and is written in a masterful style. The Naladiyar is an anthology in the venba metre. The Palamoli by Munrurai Araiyaar adopts the novel method of exemplifying morals by proverbs.

Modern Era in Tamil Literature

Modern era in Tamil literature basically is counted from the eighteenth and the nineteenth centuries, which very much was into a maturity phase, looking towards a glinting future, as the genres had passed their considerable phases from ancient times. In this context, the 18th and 19th centuries of Tamil Nadu had remained witness to some of the most intense changes in the political scenario. The traditional Tamil ruling clans were ruthlessly replaced by

European colonists and their well-wishers. The Tamil society was passing through a profound cultural shock with the infliction of western cultural influences. The Hindu religious organisations solemnly attempted to halt this tide of change and to uphold ancient Tamil cultural values. Notable amongst these organizations were the Saiva monasteries at Tiruvavaduthurai, Dharmapuram, Thiruppananthai and Kundrakudi. Meenakshisundaram Pillai (1815-1876) was a Tamil scholar who taught Tamil at one of these monasteries. He practically had authored over eighty books consisting of more than 200,000 verses. Meenakshisundaram Pillai is however more respected for tremendously boosting U.V. Swaminatha Iyer to go in a serious quest for Tamil books that have been lost for centuries. Gopalakrishna Bharathi, another notable from the modern era of Tamil literature, had existed during the early nineteenth century. He had composed numerous poems and lyrics set in tune with Carnatic music.

Gopalakrishna Bharathi's most celebrated work is the Nandan Charitam, based upon the life of Nandanar, who having been born in a sociologically lower caste, confronts and subdues the social hindrances in reaching his dream of visiting the Chidambaram temple. This work is a revolutionary social commentary, considering the period in which it was written, redefining modernity of the modern era in Tamil literature; although Gopalakrishna Bharathi had elaborated on the story in Periyapuram. Ramalinga Adigal (also popular as Vallalar) (1823-1874) had penned the devotional poem Tiruvarutpa, considered to be a work of utter exquisiteness and minimalism. Maraimalai Adigal (1876-1950) intensely had pushed for the purity of Tamil and wanted to cleanse it off from words with Sanskrit influences. One of the greatest of Tamil poets from the modern period was Subramanya Bharathi. His works are energising and exhilarating enough in their liberalist themes like 'freedom' and 'feminism'. Subramanya Bharathi also had brought in an innovative poetic style in the modern era of Tamil literature, encased within a fairly inflexible style of Tamil poetry writing, which had espoused the rules set in the long-back Tolkappiyam (a treatise on the grammar of the Tamil language and the earliest extant work of Tamil literature). His puthukkavithai (literally standing for 'new poetry') broke the rules and lent poets the license to articulate themselves neatly. Subramanya Bharathi also had penned Tamil prose in the form of commentaries, editorials, short stories and novels. A literary giant of the 20th century, Subramania Bharathi's poems and patriotic songs are also exceedingly well known. Some of these were printed in

the Tamil daily Swadesamitran and in his Tamil weekly India. Increasingly inspired by Bharathi, various poets took to poetry as a means of reformation. Bharathidasan was one such poet falling within this genre. U.V. Swaminatha Iyer, was implemental in resurrecting curiosity in the Sangam age literature in Tamil Nadu. Swaminatha Iyer had journeyed all over the Tamil country, assembling, decoding and issuing ancient books.

Contributions of Tamils/Tamil Nadu

- ✓ **Thirukkural** is a major contribution for world literature and moral philosophy.
- ✓ We can only wonder how they lifted a 70 ton rock to 215 ft high, a 1000 years ago in **Brihadisvara** temple, a masterpiece of world architecture.
- ✓ One of the few languages which has rich literature for more than 2000 years old.
- ✓ Sangam literature (oldest Tamil literature) has its own unique way of storytelling, which contrasts the background of every scene with emotion by classifying the land into 5 categories. Based on the emotion of each scene the land where it happens is chosen by the storytellers. I don't think this is found anywhere else in antique literature.
- ✓ There are several people who served and still serve for India with pride. Not to mention **C V Raman, Subrahmanyan Chandrasekhar, Srinivasa Ramanujan, Abdul Kalam, A R Rahman, Manorama, Viswanathan Anand** are some of them.
- ✓ Though there were equals elsewhere for low caste independence struggle, women empowerment and rational awakening, Tamil Nadu produced **EV Ramasamy Periyar, Subramania Bharati** who are among of them.
- ✓ India is famous for spiritual awakening in other parts of the world since ancient times. Tamil people did contribute a lot by starting the **Bhakthi movement** with 12 Alwars and 63 Nayanmars. It has also produced great theologians like Adi Shankaracharya and Ramanujacharya (Considering 9th century Kerala as also part of Tamil Nadu).

Conclusion

The time has come when the method of study of Tamil literature has to be drawn away from its old moorings. Tamil literature and Tamil poets have to be studied from the standpoint of

the principals of modern literacy criticism and evaluated afresh. To make this possible a wide diffusion of modern culture through the medium of Tamil is absolutely essential.

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TAMIL LANGUAGE: ADAPTABILITY TO TECHNOLOGICAL PACE

Ms L Maria Suganthi

Assistant Professor

Faculty of Education

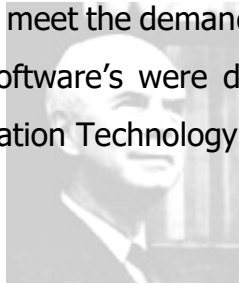
Dr MGR Educational and Research Institute,

Maduravoyal, Chennai – 600095

joe.suganthi@gmail.com

ABSTRACT

India is a multi-lingual country with 18 constitutional languages and 10 different scripts. Anecdotal accounts suggest that the Tamil language has been sustained closer to its ancient roots. The Tamil people living in Tamilnadu and different parts of the world need to keep in touch with their motherland and the mother tongue and be knowledgeable about their heritage in order to preserve their cultural identity and observe their traditional and cultural activities. Recognising this fact and to meet the demand of the Tamil Communities and others interested in Tamil studies, Tamil software's were developed to fulfil the needs towards adapting the rapid growth of Information Technology for Tamil language.



INTRODUCTION

Imagine without the knowledge of English or other modern languages. How the people will use a computer? How the people will e-mail a friend, browse the Internet, or listen to MP3 on line? In some cases the limitation extends to entire societies who lack the Information and Communication Technological (ICT) infrastructure needed to support computing in their respective languages. Just like reading, writing, and numeracy, computing is a sphere of modern life that no human can afford to ignore. Thus, there is an urgent need to accommodate and develop technologies to support multilingual computing. Valuable knowledge and culture is invested in each language, and a language cannot be preserved and expanded without adequate information and communication technological infrastructure.

TAMIL AND TAMIL COMPUTING

Tamil is an Indian classical language. More than 74 million people around the world use Tamil. It is an official language of the state of Tamil Nadu (India), Sri Lanka, Singapore, and

Malaysia. Significant Tamil populations reside in Reunion, Mauritius, South Africa, Middle East, Europe, US, and Canada (Toronto). Thus, Tamil is one of the vibrant and international spoken languages of the world.

Tamil's origins are described in mythology. The foundational grammatical work "Tholkappiam" which mainly outlines the Tamil linguistic structure dates back to 200 BC. Tamil has a rich and continuous literary tradition, and retains a large portion of Indian thought and culture.

Tamil Computing refers to interacting with computer in Tamil or developing human computer interfaces that enables the user to interact with computer in Tamil. Adaptation to the existing platforms, infrastructure, and standards is the key strategy for Tamil Computing.

TWENTY KEY TECHNOLOGIES FOR ENABLING MULTILINGUAL COMPUTING

1. Font Processing: Encoding, Decoding, Display, Printing
2. Tamil Internet Technologies (Web Sites, Email, Chat, Browsers, etc)
3. Searching, Storage, Indexing, and Retrieval
4. Tamil Speech Recognizing and Processing
5. Free and Open Source Development
6. Natural Language Processing
7. Machine Translation
8. Human Computer Interaction and Tamil Interface Design
9. Tamil desk top environment
10. Tamil Character Recognition
11. Speech to Speech Translation
12. Tool Development (Software, Hardware)(Simputer, Suratha, tools.tamizmanam.com)
13. Standards
14. Localization and Internationalization and Multilingual Computing
15. Blogging Technologies
16. Content Development and Management Technologies (Wiki, Digitalization, Digital Library)
17. Mass Applications

18. Tamil Multimedia Content Development and Development Tools(movies, animations)
19. Expert Systems and Scientific and Mathematical Computing Software in Tamil
20. Cell Phone, Hand held Language Rendering Technologies

MANUSCRIPT GALLERY

The literary wealth of the Classical Tamil Language was treasured in the form of palm leaf manuscripts. With the passage of time they have started withering and crumbling. Hence for the sake of the future generation efforts are being taken to record and preserve the same in the form of microfilms and it is not easy to read the micro films.

Manuscript gallery helps everyone to make use of each manuscript through internet. Thus it has been protected and at the same time provided an opportunity for use of more number of people. The grand old manuscripts with much difficulty and they are preserved in the U.V.S. Library. Tholkappiam, Ettuthogai, Patthupattu, Pathinenkizhkanakku, IraiyanarKalaviyal, Civakacintamani are available in the web.

A special feature of this web field is a facility that has been provided for searching and also for zooming, an individual manuscript for use. Generally it is not easy to read and understand the stanza or a commentary available in the manuscript. So the attempt has been made to present each of the verse and commentary in the print version. With this, one can decipher the letters in the manuscript and also, thus learn reading the manuscript without difficulties. Anyone from anywhere can read the manuscript without difficulties.

WEB ENABLING OF THIRUKKURAL

In the CD the Thirukkural text is given in the simple form i.e. the complex and conjugated words are split into units so that one can easily understand without the help of the commentary. Besides this, complete text of five commentaries by Manakkudavar and Parimelazagar, representing the medieval period, Mu.Va. Paavaanar and Kalaignar of the modern age are in the CD. Palm – leaf Manuscript of ThirukkuralParimelazagarUrai is also given for the flavour of classicism.

Audio facility is also provided for those who cannot read. The English version of Thirukkural was done by Dr.G.U.Pope and the other by Yogi Shudananda BARATHIAR representing the western approach and the Indian mind. This is with a view to help a non-Tamil reader to enjoy the beauty and richness of Thirukkural. The above commentaries carry the text in its original form. Search facilities are available to peruse the commentaries, individually and collectively.

Thirukkural Text is given separately and if someone clicks at the commentary symbol, they will get the required commentary. The search facility will help the viewers to access any particular Kural (Couplet) by clicking the number, word or first word. With this it is also easy to search a particular division (pal) section (Iyal) and chapter (athikaram). All these facilities will certainly create an interest to read the text and to explore the culture of the society.

TAMIL SOFTWARE DEVELOPMENT FUNDS (TSDF)

In order to promote Tamil computing and Information Technology, Government of Tamilnadu is encouraging the Tamil software development. The projects under TSDF are given below:

1. OCR for Printed Tamil Text
2. Tamil Linux PC (Zha Kanini)
3. Localisation for Tamil in Mobile Phones
4. Electronic Dictionary (Tamil – English)
5. Tamil Database Management Package
6. Machine Aided English to Tamil Translation
7. Idham 2000 – Advanced Tamil Interface for Microsoft Windows
8. A PC based Speech synthesis in Tamil
9. Localisation of Microsoft Windows 95/98
10. Tamil Word Net to enhance Machine Translation
11. Optical Character Recognition Software for Tamil Handwriting – Phase I
12. Java – based Tamil Text – to – Speech Synthesizer
13. Value Added services in Regional Language on handheld devices
14. Speech to Text Synthesis for Tamil
15. Tamil Corpus Analysis Tools

16. Intelligent Information Retrieval of Thirukkural in Handheld Devices

CONCLUSION

The internet based resources are the opportunities for the Tamil Communities living in different parts of the world as well as others interested in learning Tamil, Science, Technology, Tamil Computing software and acquiring knowledge related to their field of interest. Naturally the history, art, literature and culture of the Tamil language would increase the reach and seek through the awareness of technology across various linguistic and economic boundaries.

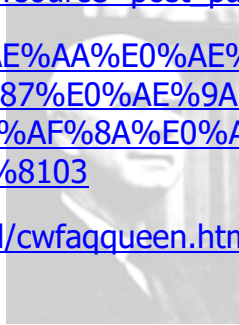
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INFLUENCE OF RELIGION

Ms J Vigneshwari

Assistant Professor

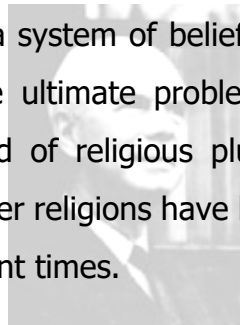
Faculty of Education

Dr MGR Educational and Research Institute

kaviviki84@gmail.com

Abstract

Religion is the first sense of community. Our sense of community occurs by reason by reason of mutual experience with others, where the religious sense of community and with-it real trust and integrity can be destroyed then that society is like a sand castle unable to defend itself against the inexorable sea. For the last hundred years or so religion has been beset with a relentless attack. It is the opiate of the masses, that it's unscientific, it is primitive; in short, it is a delusion. Thus, religion can be defined as belief in spiritual beings. More broadly, religion can be defined as a system of beliefs and practices by means of which a group of people struggles with the ultimate problems of human life. Indian society is pluralistic in nature. India is a land of religious pluralism. Hinduism, Buddhism, Islam, Sikhism, Christianity, and several other religions have been coexisting and growing side by side in our Indian society since ancient times.



Introduction

The word "religion" which comes from the Latin word *religare*, means "to tie", to bind fast. This etymology is favoured by many based on its ability to explain the power religion has over people and the communities in which they live. Religion is commonly, but not always, associated with a particular system of faith and worship of a transcendent deity or deities. In human rights discourse, however, the use of the term "religion" also includes support for the right to non-religious beliefs, such as atheism or agnosticism. In 1993 the Human Rights Committee, an independent body described religion or belief as "theistic, non-theistic and atheistic beliefs, as well as the right not to profess any religion or belief."

Religious and non-religious beliefs bring hope and consolation to billions of people across the globe, and hold great potential for peace and reconciliation. They have also, however, been the source of great tension and conflict. This complexity, and the difficulty of defining

“religion” and “belief” inclusively is illustrated by the continuing struggle to protect freedom of religion or belief in the context of international human rights.

History of Religion

The religion and belief system of the Indus valley people have received considerable attention, especially from the view of identifying precursors to deities and religious practices of Indian religions that later developed in many areas. However, due to the sparsity of evidence, which is open to varying interpretations, and the fact that the Indus script remains undeciphered, the conclusions are partly speculative and largely based on a retrospective view. There was no evidence of religion during the pre-Aryan era, but there were definitely signs of spiritual beliefs which are Dravidians and the Indus valley civilization people adhered to. The amalgamation of the religious beliefs of the following discrete land linguistically diverse group Aryans, Dravidians, tribals and Indus valley civilization people laid the foundation for other religions. The religion of the early Aryans obtained from the 1028 hymns of Rig Veda, which is considered as the oldest religious text in the world. It is believed that it has been composed between '1500 to 900 B.C'. The Rig Vedic religion was very simple and the people worshipped various forces and phenomena of nature.

The people in ancient India worshipped certain animals and plants. The animals like cow, bull, snakes were given the maximum regard. The plants and trees which were worshipped by the people especially the tree of Asoka was worshipped mainly by the women who were keen to have children. The plant Tulsi, Kusa and Darbha, two types of grass, were also considered sacred. And also, certain rivers were also considered sacred and were worshipped. Ganga was given the highest regard.

Nature of Religion

A common characteristic found among all religions is that they represent a complex of emotional feelings and attitude towards mysterious and perplexities of life. Basically, religious nature adopts on two aspects,

- Physiological
- Psychological.

The physiological part expresses itself in such acts as kneeling, closing the eyes, touching the feet. The psychological part consists of supernormal sensitivity to certain traditions and beliefs. While belief in supernatural powers may be considered basic to all religion, equally fundamental is the presence of a deeply emotional feeling.

Religion and its changes

A living religion must grow, must advance and must change. No form of religion is static. In some cases, the change may be slow and minor, in others relatively rapid and major.

Broadly, there are three types of changes in religion

- From simple to complex-adds many new elements in the simple form of tribal religion.
- From complex to simple-simplification of complex form of religion, especially of rituals and ceremonies.
- Mixing forms-one form has caused development of new religious organization.

Functions of religious practice

- Religious belief and practice contribute substantially to the formation of personal moral criteria and sound moral judgment and acts as an agent of social control.
- Regular religious practice generally inoculates individuals against a host of social problems, including suicide, drug abuse, out-of-wedlock births, crime, and divorce.
- It makes a person more optimistic about their futures and has better relationships with their family.
- Religious persons are most likely to see the world as a friendly place in which they can achieve, rather than as a hostile world with powerful forces arrayed against them.
- The regular practice of religion also encourages such beneficial effects on mental health as less depression, more self-esteem, and greater family and marital happiness.
- In repairing damage caused by alcoholism, drug addiction, and marital breakdown, religious belief and practice are a major source of strength and recovery.
- Religious persons are more likely to see themselves as in control of their own futures, whereas those who do not have inculcates more likely to see themselves as victims of oppression.
- Regular practice of religion is good for personal physical health.

Dysfunctions of religious practice

- Religion may Foster Dependence and Irresponsibility.
- Promotes Evil Practices.
- Many religions promote superstitions.
- Religious practices results conflicts.
- Religion Weakens Unity.
- Religion has made people blind, dumb and deaf to the reality. They have faith without reasoning which is blind.
- Religion is not readily amenable to social change and progress.
- Religion affects the creativity of man.
- Sometimes it is forced by the religious leaders and it becomes difficult.

Conclusion

The history of the development of religion shows that as mankind moves from small isolated villages towards large, complex, urban, industrial society; the influence of religion on man and his life changes. In the earlier phases of religion, the primary needs of mankind were very much influenced by it. As man's knowledge of natural forces grows, he learns to control them by natural methods, that is, by a detailed scrutiny of their causes and conditions. Thus, the role of religion in society is to promote stability and consensus that all religions beliefs emphasizes that the god is one and emphasizes only on humanity.

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**ARUNDHATI ROY'S 'THE GOD OF SMALL THINGS'
A POSTMODERN FEMINIST PURVIEW**

Ms P Lovely Vinoliya Paul

Head - Department of English
New Prince Shri Bhavani Arts and Science College
eliezer3957@gmail.com

Arundhati Roy pegs Ayemenem as a grand finale of a symmetric series of amalgamated events each focusing an idiosyncratic phenomena of delicacy, spite and guilt in a rhythmic mood. She arrays the Keralite Ayemenem community as a multicultural maze airing a fickle exchange of love, lust, chaos casting it a land of contradictions.

Roy identifies men in their multifaceted orientations, each exhibiting an individualistic demeanor of its kind. She categorize the male community under the common Shamiana of chauvinists airing super ordination in varying degrees. She perceives Chacko as a licentious counterfeiter who quarries the servant maids for his erotic desires eclipsing himself behind the sheath of a hard core Marxist.

Roy delineates the unprincipled self-centered life of Comrade Pillai who leads a sophisticated life and mantles his real character. He is keenly particular about safeguarding his power and aristocracy his scandalous attitude. He pretends to be a diplomat who is more entitled to serve his people as the honored dignitary of Marxist Communism. He camouflages his deep appraisal of social discrimination and expresses his scathing facile over the affair between Ammu and Velutha off screen.

Roy flagrantly voices an enterprising deal by peeling out in black and white, the scabrous skin of a despicable "Phaedophile" who taxes the innocent child Estha through a trashy sexual indictment. He swaggers the poor eight year old Estha at the Abhilash talkies the life of Estha as an emblem of shame, tormented by a delirious trauma leaving him a dim witty scare crow. But this very scandalous common stages a modest screen play with Ammu and earns her respect.

In *The God of Small Things*, amidst featuring the characteristics of Mr. Hollicks, Baba and Inspector Thomas Mathews as Svengalis who exercise chauvinism forthrightly, she subtly

doodles through the intellectual psychology of men and unveils a nostalgically sense of hypocrisy through her characters Chacko, KNM Pillai and the Orange drink Lemon drink man.

Roy, by exhibiting men with a double faced standard of life as a candid behavior, preambles finally, a missing message that “men are men”, who are the ultimate egocentric species fully charged with chauvinism.

Roy blatantly reprimands the male dominated society and vociferously questions why a woman should be defined by the male Canon. She dares to focus the destiny of womanhood apparently. In a structuralist perspective, the society itself is masculine and almost every activity of the society is quite naturally designed to attune to the rhythm of a macho focusing upon his convenience and beneficiary. This very phenomenon has been inherited from generation to generation. The emergence of postmodern feminism is the consequence of the historical witch burning, a pernicious and a peculiar practice, followed by some of the ancient English communities. It was an extremist measure adopted by the virile sodality to bewitch womanhood. The upshot of this merciless havoc, and then, the horrendous Sati system in India, which was abolished by Raja Ram Mohan Roy, perhaps, laid the foundational pedestal for the birth of feminist theories which naturally channelized ways towards woman's emancipation. Roy's text is the consequence of these historical plain truths.

In ***The God of Small Things***, Roy pinpoints the brain wave of the Ayemenem community and blatantly bullocks the opprobrious irregularities of Kerala. Like many of her women contemporaries, Roy fixes for herself, a status as a postmodern feminist. Her novel, comes as a perfect specimen of a radical feminism, which is a perfect specimen of a radical feminism, which is a component of postmodern feminism. Her characterization in the novel stands as an alibi to her staunch and aggressive feminist ideology.

In ***The God of Small Things***, Ammu and her daughter Rahel though glare as the victims of the male normative sodality, they are characterized as the representatives of postmodern feminism, an ultimate concept of mythical subversion.

Though Ammu and Rabel are browbeaten to an auxiliary break it, in order to ensure a liberated life. They ensconce a new axiom and deconstruct a new assemblage overlooking the scoffing male dominance.

Roy dismantles the deep rooted allegorization of women through a word – proclamation, “Naaleey”. The Malayalam word “Naaleey” is her new order, her ideology, her percept and her religion. Through the term, Roy has clinched a anew status, a status that of a postmodern feminist.

Significantly, Roy’s joy dropping commendation of Ammu and Rahel stand as testimony to the featured ideologies. Ammu ventures out to establish a new order of tomorrow with Velutha, a downtrodden individual which is symbolic of an indirect war waged against the caste discriminations prevailing in the society. An ardent postmodern feminist, Roy never wants the female body to be defined by the male order. For instance, Ammu radically sets out to define her body herself by enacting a sexual odyssey on Velutha. Here, through a subversion of myth, a female body is invaded, set a aught and possessed. Likewise, Rahel enacts an incestual paradigm by invading her brother Estha’s body . Here in the novel both Velutha and Estha’s bodies are more acted upon than acting.

Significantly, as a matter of fact, the postmodern feminists have an innate leaning towards nature which juxtaposes the unadulterated spontaneity and traits of ecology. One perceives distinctive traits of a chaotic flow of emotions and outpouring sensations oozing from the creative minds of postmodern feminists. They realize their self energized by flesh and blood and obstinately done to question the male sex to uphold their dignity and substantiate their very self on par with the other gender. By dismantling the male order which imposes their dogmatism upon womanhood and thrive at the expense of woman, quite naturally, Roy a postmodern feminist turns out to be the first footer to explode the misconceptual ethics of a caste conscious society, Their fur hardy venture to deconstruct the fallacious laws declares the birth of a new novel, which is projective of the liberated individualistic modes of living.

Postmodern feminism is the result of Globalization and late Capitalism. One net outcome of globalization is the disappearance of hierarchy which is evidenced through race and caste discriminations. The God of Small Things, a postmodern feminist text, never fails to identify Velutha as a male victim of the caste conscious Ayemene community. Though Velutha airs dauntless courage and extraordinary skills, he is bewitched by the social atrocities and racial injustices of the society. Roy draws in the image of Mombatti to feature the characteristic traits of Velutha. A red card holder of the double faced communism of Ayemenem, Velutha is too weak to encounter the imperialistic traits of the police. He is falsely charged for the

death of Sophie Mol and is battered to death in the police station. His love affair with Ammu is precipitated to the degree of a sensational shock and treated mercilessly, as a matter of fact, a cynical offence. Ironically, it is Velleya Pappan, Velutha's father, is too bewildered to digest the matter, and lest out the clandestine affair to aunt Kochamma.

Thus, Roy enunciates how the society falsifies and degrades the mankind of the downtrodden community shattering the basic humanitarian values of life. Consequently, Velutha's affair with Ammu becomes a foothardy venture resulting in a tragic climax. As a degraded non entity in a tragic climax, Velutha is forced to certain his communist attitude and pose an undignified face to maintain his relationship with Pappachi's family. His true affection for Rahel and Estha has been mocked at and his free mingling with the children has always been abused and disregarded by the family members of Ammu. Ammu and her children have been warned not to have a close nexus with him, for he, being a downtrodden class. But for Mammachi Pickle factory and her family. Ironically, Roy Portrays the racialiy discriminated society of Kerala and mirrors the status of the downtrodden community, the kind of sufferings, the physical, social and the psychological faced by them, over the years.

Paradoxically, Velutha emerges a liberated man in the hands of Ammu. Ammu by exploding the high caste status, through the physical intimacy with Velutha, and through the Proclamation of "Naaleey", stands as a classic sample of postmodern feminism in the hands of Arundhati Roy. Holding Velutha as an agent, she demolishes the fabulous laws of male chauvinism, in which, ultimately, Velutha becomes null and void.

Thus, Roy's ***The God of Small Things*** eventually emerges a text of postmodern feminism. The novelist is all set to shatter the inherent definitions of an order, ordained by a male super structure. She, strategically dismantles the existing social construct and reformulates a New Order. "Naaleey" as proclaimed by Ammu, is her own declaration of a new radical paradigm, which is evocative of Lord Alfred Tennyson's lines: "Ring out the old (and) Ring in the new". And the main aid is her language. Through her own gender – sensitive language, she announces a new "Naaleey" which is a perfect specimen of postmodern feminism.

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LITERATURE OF SRI ADI SANKARACHARYA

Dr M Deenadayal

Academic Consultant
Department of History
SVU College of Arts, SV University
makaladeenadayal@gmail.com.

Adi Sankaracharya, the 'intellectual giant' of India is treated by Indians as an incarnation of Lord Siva. His wide religious tours and his verbal combats with his opponents and the establishment of absolute monism, bringing religious renaissance in India by vanquishing Buddhism and driving it away from the country of its origin and the vast literature which he wrote – and all this just in a short span of a life of 32 years only justify, the claim of his being an incarnation of Lord Siva.

Adi Sankaracharya's astounding genius has produced a vast literature both in the field of philosophy and poetry. The famous Gujarati scholar Shri Kamalashankar Pranashankar Trivedi has recorded more than 300 works ascribed to him. As this list is extracted from Aufrecht's 'Catalogus Catalogorum', and is given in the alphabetical order, there are cases of one work being recorded more than once, because some of the works are known alternatively by different names. But out of these books, some are recorded twice or thrice because some works are recorded under different titles¹.

Several efforts have been made to compile complete works of Sankaracharya available. Vani Vilas Press, Srirangam, made such record in the first decade of the Twentieth century (1910). The works were published in 20 volumes. Shri H.R.Bhagavat published in 1925 from Poona a volume titled "Minor works of Sri Sankaracharya". In this volume all the philosophical stotras are given under the caption Vedanta-stotrani and the devotional stotras under Bhakti-stotrani. Thus the number of works enlisted in this volume was 30 only.

There is also a controversy regarding these stotras that all the stotras ascribed to the Adi Sankaracharya are not from his pen. It is likely that most of them have been written by some pontiffs of the mutts of Sankaracharya or by other poets who have possibly fathered them on the Adi Sankaracharya, which speak of his stupendous knowledge and popularity².

The works of Adi Sankaracharya have been divided into two major categories:
(1) The major works and (2) The minor works.

Major Works

Under major works the following works are enlisted:

- (1) The bhasyas on the principal Upanisads.
- (2) The bhasyas on the Brahmasutras of Badarayana and
- (3) The bhasyas on the Bhagavadgita.

These are undeniably accepted as the authentic works of Adi Sankaracharya. The Upanisads, the Brahmasutras and the Bhagavadgita are called the 'Prasthanatraya' or the three foundational texts. Every scholar who wants to present his philosophical thoughts is expected to show that they are supported by the above three texts and are not based on his whims.

(1) The Bhasyas on the Upanisads:

Sankaracharya has written bhasyas on following ancient and main Upanisads.

- (1) Isa, (2) Kena, (3) Katha, (4) Prasna, (5) Mundaka, (6) Mandukya, (7) Taittiriya, (8) Aitereya, (9) Chandogya and (10) Brhadaranyaka.

The VVP adds Nrsimhapurvatapa-niyopanisad to this list.

The bhasyas of uncertain authorship on the following Upanisads are also ascribed to the Acharya:

- (1) Kaivalya (2) Kausitaki (3) Gopalatapaniya (4) Narayana (5) Paramahansa (6) Bhavana (7) Maitrayani (8) Vajrasuci (Text and Com.) (9) Sakatayana (?) and (10) Svetasvatara.

But it is believed by many that they are not authentic works of the Acharya³.

(2) The bhasya on the Brahmasutras:

The bhasya on the Brahmasutras, also known as Vedanta-sutras written by Badarayana Vyasa, is called the Sarirakabhasya.

Even before Sankaracharya, attempts to write commentaries on the Brahmasutras were made by earlier scholars, known as Vrttikara, Sundara Pandya and others. But these were thrown into oblivion by the scholarly, cogent and detailed bhasya of the Acharya.

(3) The bhasya on the Bhagavadgita:

The Acharya himself proclaims in the introduction that several attempts were made by some of his predecessors to explain the text of Gita. But finding them contradicting each other he decided to explain the text in a brief but discriminate manner⁴.

Volumes 1 to 3 of the VVP contain the Brahmasutrabhasya; volumes 4 to 10 the bhashyas on the Upanisads and volumes 11 and 12 the bhasya on the Gita.

Minor Works

The number of minor works ascribed to Adi Sankaracharya is more than 300 (including the repetitions of some of the titles). But herebelow are given only those works which are commonly accepted as written by the Acharya.

Volume 13 of the VVP includes two works:

- (1) The bhasya on the well-known Visnusahasranama-stotra of the Mbh. and
- (2) The bhasya on the Sanatsujatiya.

Volume 14, 15 and 16 give ten works known as prakarana –granthas i.e. the works representing a small treatise (lit. – a chapter) on some or the other aspect of Vedanta Philosophy⁵.

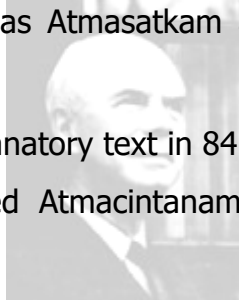
Volume 14 includes following works:

1. Vivekacudamani-This work in 581 verses gives in form of a dialogue between the guru and sishya an elementary text on the Vedanta in a lucid manner.
2. Upadesasahasri has two versions, one in prose and other in verses. The latter text running into one thousand verses divided into 18 chapters, gives moral instructions as its title indicates.

Volume 15 introduces following 7 works:

3. Aparoksanubhuli – It is a small text (144 verses) describing the experience of knowledge of self.
4. Vakyavrtti – a text having 53 verses explains the meaning of the mahavakya which speaks of the identify of the individual and supreme soul.
5. Svatmanirupana – running in 154 verses describes the nature of the self.
6. Atmabodha – is another text in 68 verses on the knowledge of the self.
7. Satasloki – as its name indicates is a text on the nature of the self in 101 verses.

8. Dasasloki or Nirvanadasakam is a small text of 10 verses only on the same topic. It is a very important treatise. Madhusudana Sarasvati has explained it in detail under the title – Siddhantabindu.
9. Sarvavedanta-Siddhanta-Sara Sangraha – This treatise running in 1006 verse presents quintessence of all important tenets of the Vedanta philosophy.
Volume 16 presents 25 small texts:
10. Prabodhasudhakara (257 verses) and
11. Svatmaprakasika (68 verses), throw light on the knowledge and self respectively.
12. Manisapancakam – records Acharyas encounter with a Candala (=Siva in that form) whom his pupils ask to get away. The Candala there upon retorts – ‘Whom do you ask to get away – the body or the self?’ The Acharya realizing the gulf in precept and practice of his pupils admonishes them in 5 verses expressing his heart’s desire.
13. Advaitapancaratanam is also a small poem in 5 verses preaching monism. It is also called Atmpancakam.
14. Nirvanasatkam – also known as Atmasatkam and Cidanandasatkam preaches in 6 verses the real nature of self.
15. Advaitanubhuti – is a self-explanatory text in 84 verses.
16. Brahmanucintanam, also called Atmacintanam running in 29 verses is also self-explanatory.
17. Prasnottararatnamalika is a text (67 verses) in the form of questions and answers on philosophical and ethical topics⁶.
18. Sadacaranusandhanam (55 verses) is also a text on good moral behaviour.
19. Yogataravali (29 verses) is a treatise on Yoga.
20. Upadesapancakam or Sadhanapancaakam (5 verses) gives instruction on means of self-knowledge.
21. Dhanyastakam (8 verses) describes the state of realised souls.
22. Jivanmuktanandalahari (17 verses) also called Anubhavanandalahari deals with the state of Jivanmukta souls.
23. Anatmasrivigarhana-prakaranam (18 verses) is a censure of those who have acquired material prosperity but have never cared to know the self.
24. Svarupanusandhanastakam (8 verses) alternatively called Vijnananauka presents pondering on the thought that “I am the eternal parabrahma”.



25. Yatipancakam or Kaupinapancakam (5 verses) eulogises sannyasins having self-realisation.
26. Hastamalakiyabhasyam (12 verses) is a commentary on Hastamalaka's poem. This must be from another's pen.
27. Pancikaranam is a small prose text for sannyasins for their mentally merging into main cause (Brahma).
28. Tattvopadesa (87 verses) is teaching on Vedanta Philosophy.
29. Ekasloki or Jyotisstava (1 Verse) eulogises the flame of Self.
30. Mayapancakam (5 verses) speaks of the nature of maya.
31. Praudhanubhuti (17 verses) describes the self-experience state.
32. Brahmajnanavalimala (20 verses) is on the knowledge of Brahma.
33. Laghuvakyavrtti (18 verses) is a summary of Vakyavrtti mentioned earlier.
34. Nirvanamanjari (12 verses) is on final emancipation.

Shri Bhagavat adds following works to this list:

35. Mohamudgara which consists of two small popular poems – Carpatapanjarika and Dvadashapanjarika. These two are repeated under Vedanta Stotras.
36. Atmanatmavicara etc.

Under the Vedanta stotras he adds-

37. Kasipancakam
38. Daksinamurti –stotram
39. Nirgunamanasapuja
40. Parapuja
41. Visnusatpadi stotra and
42. Harimide stotra.

Some of the works like Manisapancakam etc. are included by him under Vedanta Stotras.

Shri Bhagavat calls Prabodhasudhakara, and the bhasyas on the Sanatsujatiya and Visnusahasranama included by VVP as controversial.

Volume 17 of the VVP includes stotras on Ganapati, Subrahmanya, Isvara and Devi, while Vol.18 contains Visnustotras, miscellaneous stotras and bhasya on the Lalitatrishati stotra.

Volumes 19 and 20 give the text of Prapancasara, a treatise on the tantrasastra. Vol.19 contains 1-19 patalas and Vol.20, 20-33 patalas thereof.

Bhagavat does not accept the Prapancasara and the bhasyas on the Nrsimha purvatapani Upanisad and on the Lalitatrishati as genuine works of the Acharya⁷.

Sri Sankaracharya has catered not only to the need of the intellectuals but also to that of the common people by writing numerous bhakti stotras. Among them the Anandalahari and Saundaryalahari as well on rivers like Narmada and on different forms of gods and goddesses are most popular.

The alliteration and rhyme, the sweet diction, enchanting imageries, apt figures of speech, variety of metres and flow of passionate devotion have made these stotras immortal. They are the cultural heritage of the people living in different parts of our country and are sung with great devotion and religious fervor.

People bow down their heads with great reverence to this unparalleled philosopher and poet of India of the 8th-9th century (788-820 A.D.)⁸.

Literature on Sankaracharya's Works:

Following are the writings of various writers which consist of literature on the works of Sankaracharya.

1. Srinivasan K., "Monotheism of Hindu Religion (Unity in diversity of Hindu worship)", Tirumala Tirupati Devasthanams, Tirupati, 1976. This book outlines the origin and development of the monotheism of Hindu religion and its various forms of worship. The strength of unity in diversity of Hinduism.
2. "Cultural Leaders of India Devotional Poets and Mystics–Part– I & II", Publications Division, Government of India, New Delhi, 1976. Various authors' papers edited two volumes on great cultural leaders and devotional poets of India.
3. "Indian Society Religion and Literature in Ancient and Medieval periods", Publications Division, Government of India, New Delhi, 1981. ISBN -81-230-0660-8. An edited volume of various authors on Indian society, religion and literature in ancient and medieval periods.
4. "India Medieval History", Publications Division, Government of India, New Delhi, 1981- ISBN – 81-230-0591-1. This book is a wonderful work on Medieval Indian

history, society, economy and culture. It explained the devotional movement in North India.

5. Sundara Ramaiah, G., "A Philosophical study of the mysticism of Sankara", K.P.Bagchi and company Calcutta, 1982 is a renowned book on Sri Adi Sankaracharya life history and his philosophy. It explains the Sankaracharya's philosophy and the mysticism.
6. Ramkrishna Gopal Bhandarkar, "Vaisnavism, Saivism and Minor Religious Systems", Asian Educational Services New Delhi, 1983, Saivism has been described at length in the above book.
7. Swami Srikantananda., "Santh Darshan", Ramakrishna Matt, Hyderabad, 2004. A renowned young Swami Srikantananda of Ramakrishna Mutt Hyderabad in his monumental work given detailed information on number of Saints and their works.
8. Sushil Kumar., "Saints and their contributions in classical Music (Vol-2)", Vista International publishing house, Delhi, 2006, ISBN – 81-89526-51. This book explains the great Indian saints and their contributions in the classical music.
9. Hare Krishna Satapathy, (General Editor), Purandhar Reddy, (Editor), "The Life History and Philosophy of Jagadguru Sri Adi Sankaracharya" Rashtriya Sanskrit Vidyapeetha, Tirupati, 2012. Is a renowned book on Sri Adi Sankaracharya life history and his philosophy. It explains the Sankar's mysticism.

Conclusion:

Thus Acharya Shankara has given us a very profound and comprehensive interpretation of the Vedanta in his works, which for facility of reference is called the 'Advaita Philosophy' by others. It may not be a perfect system in every way. In this imperfect world, nothing is perfect. But with proper understanding and application, it leads us to the Supreme Reality and meets the needs of all grades of aspirants.

All the great Prophets and Incarnations, Krishna or Christ, Buddha or Mohammed – even God himself-all have come in for criticism. Religion and Science and other systems of thought also have not escaped it. Everything and everyone have had their share, and even the critics themselves have their critics. Then it is little wonder that there should be critics of Shankara and his philosophy. But it may be pleaded that there should be no ignorant, perverse, or sentimental criticisms. A philosophy should be criticized philosophically on the basis of its own concepts – not on those of the critic – against reason and experience, showing where it

is inconsistent. Also, the criticism must be constructive with a view to finding the truth, and not to establishing one's likings and preferences.

It is no exaggeration to say that Sri Shankara was a great spiritual genius with a comprehensive penetrating intellect, breadth of vision, depth of insight, and a daring passion for Truth. He was imbued with an intense reforming zeal for the all-round regeneration of society and establishment of dharma, and this he accomplished on the basis of the highest spiritual philosophy which declares the Oneness of all Existence and the Divinity of humanity.

Indeed, he was Sam-kara, the Karunavatara of Shiva, who felt keen for and worked incessantly to alleviate the threefold miseries of mankind, and lead man to the Supreme Freedom, Mukti.

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References:

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2. Ibid.
3. Tad idam Gitasastram Samasta – Vedartha - Sarasangrahabhutam durvijneyartham Tadarthaviskarnayanekair Vivrtapada padartha-vakyartha-nyayam api atyanta-viruddhanekarthatvena laukikair grhyamanam upalabhyaham vivekatorthanirdharanartham sanksepato vivaranam karisyami
4. Ibid.
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7. Ibid.
8. Swami Mukhyananda, Sri Shankaracharya Life and Philosophy, An Elucidative and Reconciliatory Interpretation, Advaita Ashrama, Kolkata, 2006, pp.1-4.

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TAMIL FOLK ART FORMS: A PRIDE OF INDIAN CULTURAL HERITAGE

Dr. J.Sankar Ganesh, Assistant Professor

Department of Performing Arts

S.V.University, Tirupati

jsankarganesh@gmail.com

Introduction

Primarily India is a great country with incredible cultural heritage. Eccentricity of Indian society in any part of the globe is precisely manifests through its religious rituals and performing art forms. In general Indians are inseparable with religion, culture and performing art forms belong to their regions. Performing arts includes *music, dance, drama, magic, mimicry, mime, skit*, etc... India has a lot of classical performing art forms. These art forms are originated and developed into classical art forms from the different regions of this country. 'Bharathanatyam' (Tamilnadu) , 'Mohiniattam' (Kerala), 'Kathakali' (Kerala), 'Odissi'(Orissa) , 'Kuchipudi' (Andhrapradesh), *kathak* (Northern regions), 'Manipuri' (Manipur) and 'Sattriya' (Assam) are popular classical dance forms of India. These dance forms are unique and having its own different styles and traditions. The modus operandi of thematic movements, expressions, makeup costumes, accompaniment and mode of presentation differs from each other. Classical Music of India is divided into two major divisions which is *Carnatic music* and *Hindusthani music*. *Carnatic music* is practiced in South Indian states and *Hindusthani music* is in northern region of India. A large number of folk art forms are in practice in India and every region has its own. *Kolattom, Bihu, Aliai –ligang , Bagurumba, Garbha, Tippani, Yakshagana, Kavadiattam , Puliyattom, Mayilattom, Dollukunitha, Cheraw, Girida, Bhanjara, Karagattom*, etc..., are some of the popular folk dance forms of India.

Tamil music and folk art forms

Tamil music is considered one of the most ancient music systems in the world. Through various ancient Tamil treatises we come to know on the existence of different types of music, musical instruments and musical forms. The earlier Tamil folk art forms are the pride of Indian cultural heritage and this paper is to highlight the following few traditional folk art forms of earlier Tamil and its role in conduction of various socio religious activities.

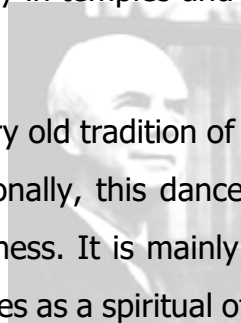
1. Kaniyan Attam
2. Karakatam
3. Kavadiattam
4. Mayilattam
5. Puliyattam
6. Thappattam
7. Villupattu
8. Oyilattam

Kaniyanattam

It is also called as Kaniyankoothu. This dance form is dedicated to the Lord of Graveyard named in local dialect as *Sudalai Madan* believed that an incarnation of Lord Shiva. According to tradition it is performed by men who disguised as ladies and danced with the accompaniment of "Main" singers. Sometimes these men also sing with loud voice and dance. It is largely performed in Tirunelveli and Kanyakumari Districts of Tamil Nadu. The story goes that Shiva, when dancing in a graveyard, lost a bell of his anklet, which became Kaniyan. The Kaniyan koothu is performed only in temples and graveyards.

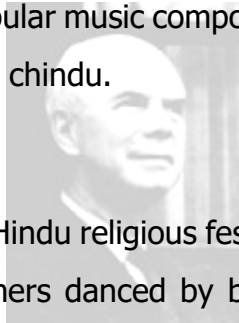
Karakattam

The worship of Mariamman is the very old tradition of Tamil Nadu. Karakattam is an integral part of Mariamman worship. Traditionally, this dance is categorized into two types **Aatta Karakam** symbolizes joy and happiness. It is mainly performed as entertainment. **Sakthi Karakam** is performed only in temples as a spiritual offering. This dance is mentioned in the name Kudakoothu in earlier Tamil literature. Balancing the Karakam made up of bronze on their head and dancing is the main talent of this art form. Some karakams are made by clay and decorated with various flowers and a parrot toy on top. The tunes with brisk rhythm played in Nagaswaram with the accompaniment of chendai, udukkai, Parai, Kuzhal etc.. are played for the performance. A tradition of filling inside of the Karakam with seeds and after performance these seeds are given to the village women for 'Mulaippari' festival which is sowed the seeds in a small pot filled with soil and allowed it to sprout. The science behind this is a pilot testing method of soil and seed and the sprout with full growth will be selected for agriculture in that region for the particular year. This system is followed till date in various auspicious temples in the name 'Ankurarpanam' in which the nine types of seeds (Navadhanya) kept in earthen plates and watered for nine days and on the tenth day it is offered to God as flower for performing archana.



Kavadiyattam

Kavadiyattam is a ritual oriented art form and it is a colorful art, is a votive offering to Lord Subramanya. Basically of Tamil origin, Kavadiyattam is widely present in the Subramanya temples all over Kerala, Karnataka, Tamil Nadu and all over the world where ever there is Tamil Diaspora prevailing during the festival seasons. It is a central part of the festival of *Thaipusam and Palkuni uttiram* and emphasizes debt bondage. *kavadi* means a physical burden, balanced the bearing of which is used by the devotee to implore Lord Muruga for assistance, usually on behalf of a loved one who is in need of healing, or as a means of balancing a spiritual debt. Devotees' process and dance along a pilgrimage route while bearing these burdens. Various type of Kavadi is performed like Palkavadi (carrying milk to Lord Muruga) Poongavadi / Pushpakavadi (Carrying flowers) Panner Kavadi (Carrying scented water for holybath) Vel kavadi (piercing the main weapon of Lord Muruga in various parts of the body) etc... There are popular music compositions composed for the kavadi attam named kavadi chindu and Vazhinadai chindu.



Mayilattam

Mayilattam is also an integral part of Hindu religious festivals which is performed in reverence of Lord Muruga. Usually the performers danced by balancing themselves upon a wooden piece by decorated themselves like peacocks. Mayilattam performance is also accompanied with Nagaswaram and Thavil (dolu) Udukkai, Urumi etc...Both Kavadi attam and Mayilattam is performed in almost all Subrahmanya swamy temple festivals.

Puliyattam

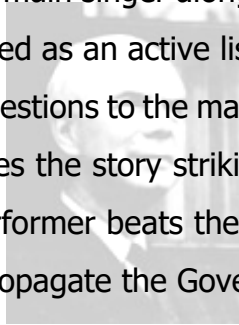
Puliyattam is a traditional folk art form. It is an art form which is a blend of dance and painting technology on human body. This is a group dance performance and the group generally consists of 6 members. Head gears like tiger ears and bright color paintings make the performance vibrant. The thunderous sound effect of local drums (thappu) and the artificial roaring with dance movement like real tiger attack of the performers create a energetic liveliness to the congregation.

Thappattam

Thappattam, which is possibly one of the oldest of the folk dance form of Tamil Nadu. Earlier Thappu was used to shooing away wild animals from bushes for hunting. Nobody knows the correct origin of this instrument because of the earliest scriptures of Tamil has details about usage of various varieties of Thappu. This dance performance is usually performed in temple rituals and processions. The rhythm of Thappu is mingled with the blood of Tamils because in every ritual and important occasions of life like birth, puppetry festival , marriage, death...etc is celebrated with this instrument.

Villupattu

It is the oldest form of Tamil's story telling along with music. This art form is still performed in every village temple festivals of Tirunelveli and Kanyakumari districts. Udukkai , Kudam (a pot) and a thalkattai made up of two wooden pieces are used as accompaniment for the performance. The story of the deity (mostly Mutharamma or Sudalaimadaswamy) belong to the particular temple is orated by the main singer along with simple music and popular tunes and the rhythm player on the pot acted as an active listener and support the main singer by oral support. Sometimes he raises questions to the main story teller to keep the performance on track. The main storyteller narrates the story striking the bow. The bow rests on a mud pot kept facing downwards. A co-performer beats the pot while singing. In some occasions governments used this art form to propagate the Government messages to village people.



Oyilattam

This dance belongs to South Tamilnadu. It is mostly performed by gents. Few men stand in a row with same color handkerchiefs in both hands with ankle bells on their legs and perform this dance with ultimate uniformity according to the accompaniment of thappu and thavil. It is also performed by ladies also in village festivals. Mainly stories from great epics Ramayana and Mahabharatha has been rendered as songs. Earlier centuries this dance is performed during harvest time. It is spread over and performed in Southeast Asian countries like Japan and China in the name Yankee Dance.

Conclusion

The folk art forms of earlier Tamils are now performed in prestigious stages all over India and abroad. Closely observing these art forms the spiritual origin of these art forms and divinity behind performing these art forms will be perceptible. Earlier Tamils' life style and

performances are inseparable with the socio religious activities. The science behind the conduct of temple or village rituals with related folk art forms is amazing. It is clearly evident that these art forms are deeply rooted with the divinity of this country and people. These art forms are holding a major share in the intangible cultural heritage of India and stands as a confident motive for this nation's pride.

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PRESENT SITUATION OF DRAVIDIAN LANGUAGES

Dr Chigicherla Thirupal Reddy

Academic Consultant

Dept of Foreign Languages and Linguistics

Sri Venkateswara University

Introduction:

India is considered as a part of linguistic area. Languages spoken in India belong to five language families. 78.05% of Indians speak the Indo-Aryan languages and 19.64% of Indians speak the Dravidian languages which are considered as the major languages families in India. The remaining 2.31% of the Indian population speak the languages belonging to the Austroasiatic, Sino-Tibetan, Tai-Kadai and a few other minor language families. India occupies the world's second highest number of languages with 780, after New Guinea (839).

This research paper is restricted to Dravidian language family spoken in South Indian states - Andhra Pradesh, Karnataka, Kerala and Tamilnadu.

The word 'Dravidian' from Sanskrit adjectival term ***dravida-*** was first used by **Robert Caldwell**. The Dravidian languages are indigenous to the Indian subcontinent. Proto-Dravidian languages were spoken in India in the 4th millennium BCE and started disintegrating into various branches around 3rd millennium BCE. The Dravidian languages are classified in four groups: North, Central (Kolami–Parji), South-Central (Telugu–Kui), and South Dravidian (Tamil-Kannada).

There are about 26 Dravidian languages (The Dravidian Languages Bhadriraju Krishnamurti, 2003) as mentioned by various scholars. Among these only four literary languages namely Tamil, Telugu, Kannada and Malayalam are recognized by our Indian constitution and are declared as Classical languages.

Classification:

The Dravidian languages are classified into four subgroups.

- (i) South Dravidian: Tamil, Kannada, Malayalam, Badaga, Kodagu, Kodava, Kurumba, Toda, Kota, Irula, Koraga, Tulu, Kudiya
- (ii) South Central Dravidian: Telugu, Chenchu, Konda, Manda, Pengo, Kuvi, Kui.

(iii) Central Dravidian: Kolami, Naiki, Ollari (Gadaba), Duruwa (Parji).

(iv) North Dravidian: Kurukh, Malto, Brahui.

Dravidian Language family is the second largest language family accounting for some 277 million speakers, or approximately 20.5% as per 2018 estimation. The Dravidian languages are spoken mainly in southern India and parts of eastern and central India as well as in parts of north-eastern Sri Lanka, Pakistan, Nepal and Bangladesh. The Dravidian languages with the most speakers are Telugu, Tamil, Kannada and Malayalam. Dravidian languages are also spoken by small scheduled tribe communities, such as the Oraon and Gond tribes. Only two Dravidian languages are exclusively spoken outside India, Brahui in Pakistan and Dhangar, a dialect of Kurukh, in Nepal.

Civilized Dravidian Languages:

Language	First language speakers	First language speakers as a percentage of total population	Second language speakers (millions)	Third language speakers (millions)	Total speakers (millions)	Total speakers as a percentage of total population
Telugu	81,127,740	6.93	12	1	95	7.8
Tamil	69,026,881	5.89	7	1	77	6.3
Kannada	43,706,512	3.73	14	1	59	4.94
Malayalam	34,838,819	2.97	0.05	0.02	36.0	2.9

Telugu:

It is the most widely spoken Dravidian language in India and around the world. Telugu is an official language in Andhra Pradesh, Telangana and Yanam, making it one of the few languages (along with Hindi, Bengali, and Urdu) with official status in more than one state. It is also spoken by a significant number of people in the Andaman and Nicobar Islands, Chhattisgarh, Karnataka, Maharashtra, Odisha, Tamil Nadu, Gujarat and by the Sri Lankan Gypsy people. It is one of six languages with classical status in India. Telugu ranks fourth by the number of native speakers in India (81 million in the 2011 Census), fifteenth in the

Ethnologue list of most-spoken languages worldwide and is the most widely spoken Dravidian language. Telugu language has four major dialects.

Tamil:

It is a Dravidian language predominantly spoken in Tamilnadu, Puducherry and many parts of Sri Lanka. It is also spoken by large minorities in the Andaman and Nicobar Islands, Kerala, Karnataka, Andhra Pradesh, Malaysia, Singapore, Mauritius and throughout the world. Tamil ranks fifth by the number of native speakers in India (61 million in the 2001 Census) and ranks 20th in the list of most spoken languages. It is one of the 22 scheduled languages of India and was the first Indian language to be declared a classical language by the Government of India in 2004. Tamil is one of the longest surviving classical languages in the world. It has been described as "the only language of contemporary India which is recognisably continuous with a classical past." The two earliest manuscripts from India, acknowledged and registered by UNESCO Memory of the World register in 1997 and 2005, are in Tamil. Tamil is an official language of Tamil Nadu, Puducherry, Andaman and Nicobar Islands, Sri Lanka and Singapore. It is also recognized as a minority language in Canada, Malaysia, Mauritius and South Africa.

Kannada:

It is branched off from Kannada-Tamil Dravidian language sub group around 500 B.C.E according to the Dravidian scholar Zvelebil. According to the Dravidian scholars Steever and Krishnamurthy, the study of Kannada language is usually divided into three linguistic phases: Old (450–1200 CE), Middle (1200–1700 CE) and Modern (1700–present). The earliest written records are from the 5th century, and the earliest available literature in rich manuscript (*Kavirajamarga*) is from c. 850. Kannada language has the second oldest written tradition of all languages of India. Current estimates of the total number of epigraph present in Karnataka range from 25,000 by the scholar Sheldon Pollock to over 30,000 by the Sahitya Akademi, making Karnataka state "one of the most densely inscribed pieces of real estate in the world". According to Garg and Shipely, more than a thousand notable writers have contributed to the wealth of the language.

Malayalam:

It has an official language status in the state of Kerala and in the union territories of Lakshadweep and Puducherry. It belongs to the Dravidian family of languages and is spoken by some 38 million people. Malayalam is also spoken in the neighboring states of Tamil Nadu and Karnataka; with some speakers in the Nilgiris, Kanyakumari and Coimbatore districts of Tamil Nadu, and the Dakshina Kannada and the Kodagu district of Karnataka. Malayalam originated from Middle Tamil (Sen-Tamil) in the 7th century. As Malayalam began to freely borrow words as well as the rules of grammar from Sanskrit, the Grantha alphabet was adopted for writing and came to be known as *Arya Eluttu*. This developed into the modern Malayalam script.

Non Civilized Dravidian Languages:

North dravidian languages: About 2,430,00 people speak Brahui in the areas of Balochistan and Pakistan, 2,280,000 of people speak Kurukh in Chhattisgarh, Jharkhand, Odisha, West Bengal and Bihar. Malto is spoken by 234,000 of people in Bihar, Jharkhand and West Bengal.

Central dravidian languages: Kolami is spoken by 122,000 in Maharashtra and Telangana whereas 51,000 of people living in Odisha, Chhattisgarh and Andhra Pradesh speak Duruwa. About 15,000 people who are living Odisha and Andhra Pradesh speak Ollari. Naiki is spoken by 10,000 people in some areas of Maharashtra.

South central dravidian: About 2,980,000 people living in Madhya Pradesh, Maharashtra, Chhattisgarh, Telangana, Odisha, and Andhra Pradesh speak Gondi. Kuvi and Kui has approximately 155,000 and 942,000 speakers in Odisha, and Andhra Pradesh respectively. About 350,00 and 4,040 of Odisha people speak Pengo and Manda languages respectively. Chenchu is spoken by 26,000 of people living in the borders of Andhra Pradesh and Telangana. Konda has 20,000 speakers in the border area of Odisha, and Andhra Pradesh.

South dravidian languages: Tulu is spoken in Karnataka (Dakshina Kannada, Udupi districts) and Kerala (Kasaragod district), Across Maharashtra especially in cities like Mumbai, Thane and Gulf Countries (UAE, Saudi Arabia, Kuwait, Oman, Qatar, Bahrain). [Approximately 1,850,000 people speak this language.](#) Irula and Badaga languages are spoken in Tamil Nadu (Nilgiris district), Karnataka ([Mysore district](#)) by 200,000 and 133,00 people

respectively, whereas 180,000 of people living in [Nilgiris district of](#) Tamil Nadu speak Kurumba language. About 100,000 people living in Kodagu district of Karnataka state speak Kodava language. Koraga language is spoken by 14,000 of people living in Karnataka (Dakshina Kannada, Udupi districts) and Kasaragod district of Kerala state. Toda language is spoken by 1,560 people living in Nilgiris district of Tamil Nadu and Mysore district [of](#) Karnataka state. Only 930 speakers of Kota language are found in the Nilgiris district of Tamil Nadu.

Beyond these there are some four to five languages left as unclassified.

Writing systems:

Most languages in India are written in Brahmi-derived scripts, such as Devanagari, Tamil, Telugu, Kannada etc., various Indian languages have their own scripts. Most major languages are written using a script specific to them, such as the scripts of Indian languages are native to India. Languages like Kodava that didn't have a script whereas Tulu which had a script adopted Kannada due to its readily available printing settings; these languages have taken up the scripts of the local official languages as their own and are written in the Kannada script.

Classical dravidian languages: Four Dravidian languages Tamil (2004), Kannada (2008), Telugu (2008), Malayalam (2013) have been granted the Classical status by Government of India. The eligibility of languages to be considered for classification as a "Classical Language", are High antiquity of its early texts/ recorded history over a period of 1500–2000 years; a body of ancient literature/ texts, which is considered a valuable heritage by generations of speakers; the literary tradition be original and not borrowed from another speech community; the classical language and literature being distinct from modern, there may also be a discontinuity between the classical language and its later forms.

Benefits: As per Government of India's Resolution No. 2-16/2004-US (Akademies) dated 1 November 2004, the benefits that will accrue to a language declared as a "Classical Language" are

- (1) Two major international awards for scholars of eminence in Classical Indian Languages are awarded annually.
- (2) A Centre of Excellence for Studies in Classical Languages is set up.

(3) The University Grants Commission will be requested to create, to start with at least in the Central Universities, a certain number of Professional Chairs for Classical Languages for scholars of eminence in Classical Indian Languages.

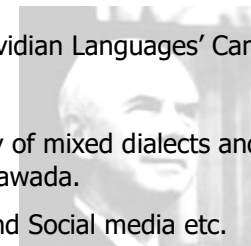
Endangered dravidian languages:

Languages such as Irula, Konda, Kota, Kuruba, Kurukh, Kui, Kuvi, Manda, Pengo, Toda and Tulu are listed under endangered languages.

Conclusion: By this study I conclude that many Indian languages are listed endangering. There are many reasons for endangering a language; one of the main reasons is due to Globalization and other political reasons. People are forced to leave their mother tongue and move towards Multilingualism for survival. As a Linguistic scholar I request the public to communicate in their mother tongue and learn other languages simultaneously. The Central and State Governments has to take certain steps to protect the Multilingual Indian languages.

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**AN EXPLORATIVE STUDY ON TWO PLACE NAMES
DHOLAVIRA AND MELUHA**

Dr P Purushothaman

Professor, Department of Civil Engineering
Agni College of Technology, Thazhambur, Chennai -600130
ellapura@gmail.com

Abstract:

Exploratory studies were carried out on two place names Dholavira and Meluha using web resources. Dholavira wall signs were read seeing them as pictograms and compared it with two experts' results reading the same signs. Proposal is made that a portion of the sign is containing name of the place. Likewise Sumerian Literature ETCSL was referred to get insight into the description about the place called Meluha. Few lines of transliterations of Sumerian works were recovered in present form of Tamil. The recovered information through Tamil has given us refinement on our understanding of the place. Further investigations are required.

Introduction:

Parpola suggested that scholars who speak Tamil and other Dravidian languages as their mother tongues could participate in further solving and deciphering the Indus scripts. He also suggested that laymen too could make useful contributions by identifying possible meaning to the Indus scripts. These suggestions gave me motivation to contribute as may be possible in whatever little way. He also noted that ancient Tamil language is important as being less contaminated. As I have been working for past few years on Sumerian language which was considered as dead but revived by me on the hypothesis that early Sumerian spoke Tamil would be of some help. Moreover, mention of Meluha, an Indus city by Sumerian and as could be found in the literature gave me motivation as a possibility to recover some of those poem lines in present form of Tamil. The lessons offered by Mathiazhagan and the training offered by Mathivanan on Indus scripts helped me to have my hands on Dholavira wall signs as a lay person attempting to understand the pictograms. This paper, hence, attempts as an exploratory and preliminary investigation mainly on Dholavira wall sign and few details from

few lines of Sumerian literature on Meluha and as recovered in Tamil. In an attempt this is a formative research and a beginning has been made in a very limited sense.

Dholavira Wall Sign:

Let us first consider a Vaishnava religious sign (fig-1, taken from Google pictures).



Figure-1

This has, "Thiru namam" at the center, on the right Sangu, Anuman and on the left Sakram and Garuda. This sign, pictogram could be read as Anuman and Garuda serving the god, at center Lord Vishnu is gracing by wearing Sangu and Saktam on either side. This particular pictogram comes with the caption as, "Aravamutham" that ever lasting amirth the spiritual experience of Vaishnavism or Lord Vishnu, His omnipresence and grace. It is probable that such magnificent representations are in continuation of Indus practice. In this religious sign, the importance is to the center, reading or narrating goes from right to left, also from outer to inner. The central sign of Thiru namam sign could be seen as in Indus scripts, as U with a central line; whereas, Mathiazhagan read it as "வழி >> **vali** >> path" and Mathivanan read it with phonetic value of "ந் >> ன் >> ng". We could as well as relate the U sign to natural mark on the hood of cobra snakes; both naamam and naagam carry same root syllable. This name naamam could also be related to Sumerian word for fate as NAM(ePSD). Though, we have not concluded yet the actual phonetic values of such signs, a method is evolving as I see as a beginner in attempting to read the Indus scripts in a small way that is connecting present to past of our Indian culture and to Sumerian or elsewhere.

Now, let us turn to Dholavira wall sign (taken from Gujarat Tourism site) cut into three parts as left, center and right respectively, figures-2,3 and 4. I have split the whole sign in my attempt and read the left portion as depicting order by a ruler. The central portion as offer of shelter, water, food and protection. The right portion as bullock cart, perhaps indicating

travelers. Like our travelers' facilities of ancient times, the Chatrirams, this could be seen as a message to any traveler speaking any language to know of such facilities.



Figure -2, left portion of the wall sign indicating an order.



Figure -3, central portion of the wall sign indicating shelter, water, food and protection.



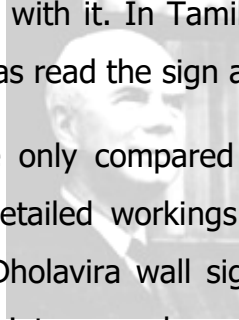
Figure -4, right portion of the wall sign indicating bullock carts, may be travelers.

When we take note of reading the Dholavira wall sign from left to right by Mathivanan as, "நாடன் பண்ணையன் நண்பன் >> Nāṭaṇ paṇṇaiyaṇ naṇpaṇ >> Nadan is friend of business people" The same wall sign read by Mathiazhagan from right to left as, "பாடி பொருள் நாடுவோர் மேவும் நாடு அரசு கோட்டை >>Pāṭi poruḷ nāṭuvōr mēvum nāṭu araca kōṭṭai >>direction to the king's fort for poets seeking gifts", we could compare how all three interpretations, reading are close enough and different from each other.

We can further examine the meaning of the wall sign of whether relating to place names or so. Say for example, whether it is related to very place name Dholavira or/ and its name locally known as, "Kotada timba" (Wikipedia). In such case, we could expect related phonetic values of these signs as may be interpreted: The very name of Dholavira initially appeared to me as, "தோள் வீரா>>Tōḷ vīrā>>soldiers who also carry on their shoulders", say like palanquin, the very same word in Hindi also yields similar meaning: ढोला>>dhola>>swinging palanquin, apart from any other meaning.

Now, when we reconsider, the initial reading and paying attention from left to right on each script, we could tentatively see: the wheel or drum with beating stick or hammer as in olden days used for announcing any notification; then the leaf and the wheel could represent some

relation to king's order or faith; then the rhombus sign could mean a village, settlement, store or fort together with house shelter and water; further going to the right, we see the two wheels and two bulls making bullock cart. However, there is no certainty that this reading is correct. Again, if we consider the main message of the sign is, "providing of goods protection and transportation", we have the bullock cart and next to it as we move right to left, the interesting symbols a stick and an inverted vee denoting legs or cap; this can be taken in Tamil as "காவலாளி, தலையாறி >> Kāvalāḷi, Talaiyāri >> Sentinel, The guard". Note even today, the police use stick or lathi. Mathiazhagan also takes the inverted vee as head or cap, which goes well with Tamil word, "தலையாறி >> Talaiyāri >> The guard". The rhombus sign could be seen as a fort, note the Sumerian word for fort is "dimdim" which sounds similar to timba and the local name for Dholavira as, "Kotada timba" can be seen doubling of same meaning words for fort that is Kotada can be taken in Kannada as castle (Google translator) and timba as relating to Sumerian dimdim, interestingly, the cuneiform sign carries as part of it, a rhombus with it. In Tamil we can take it as closely relating to strong fort and note Mathiazhagan has read the sign as king's fort.



Considering the above input as we only compared Mathivanan and Mathiazhagan final readings without going into their detailed workings and comparing them with my own understanding, it is proposed that Dholavira wall sign could be used as a litmus test to evaluate any deciphering of Indus scripts as we have fair ideas of the location, the remains and the context.

Meluha, the Sumerian reference:

The information that Sumerian knew and had made reference to an Indus valley place name called by them as Meluha, motivated me to look into few specific references in ETCSL; a search gave me few poem lines, which I have recovered in Tamil similar to our earlier works (Purushothaman, Suresh, Menan, see my scholar page). The original translations from ETCSL, those what I have recovered in Tamil, Google transliteration and translation of what was recovered in Tamil are given in the appendix.

The original ETCSL translations give us an idea about the place called Meluha that the place was created by God; materials and goods such as copper, tin, slabs of lapis lazuli, refined silver and pure cornelian, wood were sourced from that place; the people were black headed

and were cat-like as a proverb goes. Whereas, the recovered Tamil version yields refinements and gives the pictures of Meluha as a mountainous place full of minerals, natural resources and the tribes were probably called as "Gingara" and, Meluha was associated with Sumerian from ancient times.

The place name Meluha appears to me as corrupt form of Mel-Ulaga or Kailasa in Tamil, which could mean world or land on high lands, say Himalayas or on the west. But, breaking the syllables of Meluha as Me+luh+a, we could possibly have different meanings but the one clear and washed as meaning of luh and kaluh in ePSD gave an indication that in Tamil, these could be kazhuvu as washing and mezhugu again washing and painting, or as clear as transparent wax or ice made me to go for the ice covered Himalayan, highlands and tentatively taken Meluha to mean a place name Mezhuga in Tamil. However, the description of Meluha having minerals, thick forest with earth and grass cover, and people who called themselves as Gingara are required to be considered or evaluated.

Further more, the Tamil version indicates as a possibility that the three places Meluha, Magan and Dilmun are part of a mountain range or ranges and the Sumerian cuneiform sign for mountains is marked with three hillock top view picturization. Similar representation is also seen in Indus scripts and Mathiazhagan has named it in Tamil as, "மலை>>malai>>mountain". Similar triplet representation is seen in Sumerian word for star with three wheel fork like symbol (of the form AN) with phonetic values of mul, mulan, which can be taken in Tamil as, "மூலம், மூலன்>>Mūlam, mūlan>>the star groups of Moolam". The above data indicate atleast some rare correspondence in picturization and meaning, but this requires further research and expect in helping deciphering the Indus valley scripts. This idea gets reinforced with my research data that early Sumerian spoke Tamil (Purushothaman Google scholar page) , as Indus people appear to have spoken Dravidian language and belong to the same time period.

Other inputs:

Also, note the word for written matters and the tablet in Sumerian language is in the form, "DUB"; transliteration as, "dub"; this has been identified by Tamil scholars as having phonetic full value of tuppu as in present form of Tamil, "துப்பு>>tuppu>>clues". The same form, DUB could easily be the root syllable for the popularly known word for bilingual translator in

India as, “துபாஷி>>Tupāṣi>>interpreter”. There was a systematic formal education system in Sumaria, identified as e-dub-ba-a, this was recovered in Tamil as, “துப்பில்லம் பயிலகம்>> Tuppillam payilakam >> School of Competence and training”. It is widely talked after Keezhadi excavations in Tamilnadu and finding of pots with ancient Tamil scripts that even common people were literate. But, there is no substantial evidence of the education system in the olden days and there was not much of records except the “thinnai palli” informal methods of teaching in Tamilnadu. We (Purushothaman & Suresh NITTTR-BHOPAL, 2014) showed that the Sumerian education system, the Gurukula education and Tamilnadu education system might have continuity. My recent paper (submitted to MGR UNIVERSITY, Maduravayal) on the education received by U Ve Saminatha Iyer during his boyhood as written in his autobiography is interesting and made me to wonder on the education system during Indus period. That is, if people were literate right from Indus civilization period, how was that made possible is to be answered. We could make the hypothesis that early Sumerians spoke Tamil mainly because while going through the education systems and terms relating to writing. We may have to look for such evidence in Indus valley. If we go from present to past, the seal stamping or printing method of Indus is interesting, particularly when we relate how village carpenters crafts persons made use of wooden carvings of Lord Ganesha of roughly of size 10”x7” by dashing soft clay on to it and casting the print on planks, which we carried to them. This copy or print of Ganesha is called in Tamil as, “அச்சு பிள்ளையார்>> Accu pillaiyār>>printed copy of Lord Ganesha” and during festival time we inquire friends and relatives as to whether they bought it,” அச்சு பிள்ளையார் வாங்கியாச்சா >> Accu pillaiyār vāṅkiyāccā >> have you bought printed Lord Ganesha?”, note the very common Hindi word, “ अच्छह>> achachhah >> good “, sounds very close to Tamil அச்சு +ஆ >> Accu+ā >> copy of God! After the festival in our village, we would let the clay print immersed in our own household wells. This is recorded so that as similar to Indus practice we had seals cast and this Tamil name could be assigned to seals as, “ அச்சு>> Accu >> seal printed”. Likewise, the bangles, the mangal sutra and other items are known to us as காப்பு *kaappu as protection* note the mangal sutra in our place resemble the small tokens or seals of Indus, with very similar scripts but of religious signs. These and other situations or knowing the context of use or application might help us to decipher the

scripts to a better level. As researchers on Sumerian say the research work is incomplete, so also the research on Indus civilization is incomplete.

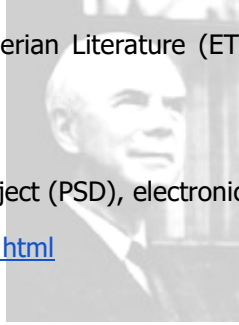
Conclusion:

I was motivated reading a paper written by Parpola and receiving formal and informal training for beginners from Tamilnadu scholars. Initial attempts have shown some progress and still the Dholavira wall sign remains unsolved, but could form a Litmus test. The Meluha attempt has shown some results recovering few lines in present form of Tamil. The cuneiform sign for mountains is interesting and similar signs appear to be common to both Sumerian and Indus, we may have to examine whether they have matching phonetic values and meaning. We might get some clues as we connect present to past that it is probable that Indus people called the seals by Tamil name achchu.

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Appendix Meluha

Meluha first trial version:

Notes:

L1: The ETCSL poem line reference

L2: The ETCSL teanslation

L3: As recovered in Tamil

L4: As recovered in Tamil, Google transliteration

L5: As recovered in Tamil, but translated in English

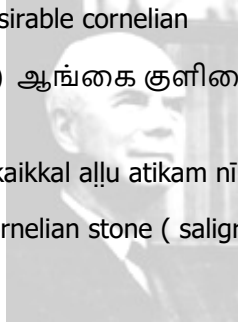
L1: Enki and Ninḫursaĝa (c.1.1.1), line c111.49C

L2: May the land of Meluḫa load precious desirable cornelian

L3: கூர் குன்று மேல் உலகா (மெழுகா) ஆங்கை குளிகைக்கல் அள்ளு அதிகம் நீங்கள் தீக்கல் (திரிகாலம்) எல்லாம்.

L4: Kūr kuṇṇu mēl ulakā (melukā) āṅkai kuḷikaikkal alḷu atikam nīṅkaḷ tikkal (tirikālam) ellām.

L5: The mountains range Meluha is full of cornelian stone (saligram stones?).



L1: Enki and the world order (c.1.1.3), line c113.124

L2: Let the lands of Meluḫa, Magan and Dilmun look upon me,

L3: கூர் குன்றுகள் மேல் உலகா (மெழுகா) ஆங்கை மாகாணம் (மரக்காணம்) ஆங்கை தில்லை முனை பிரிவும் ஆங்கை

L4: Kūr kuṇṇukaḷ mēl ulakā (melukā) āṅkai mākāṇam (marakkāṇam) āṅkai tillai muṇai pirivum āṅkai

L5: There in the mountains range, there are Meluha, Magan and Dilmun divisions.

L1: Enki and the world order (c.1.1.3), line c113.219

L2: Then he proceeded to the land of Meluḫa.

L3: கூர் குன்றுகள் மேல் உலகா மெழுகா நம் பெருமை இப் திப் திப் இப்படி அடியெடு

L4: Kūr kuṇṇukaḷ mēl ulakā melukā nam perumai ip tip tip ippaṭi aṭiyēṭu

L5: The mountains range Meluha is our pride from ancient times.

L1: The cursing of Agade (c.2.1.5), line c215.1.48

L2: The Meluhans, the people of the black land

L3: மேல் உலகா மெழுகா ஆங்கை ஆளு ஆட்கள் குன்றின் குறவர் கிங்கரர் கேள் கேசம் தலை

L4: Mēl ulakā melūkā āṅkai ālu āṭkaḷ kuṇṇiṇ kuṇavar kiṅkarar kēḷ kēcam talai

L5: Listen, the people of Meluha are mountain tribes, the Gingara

L1: The building of Niṅṅirsu's temple (Gudea, cylinders A and B) (c.2.1.7), line c217.240

L2: Magan and Meluḥa will come down from their mountains.

L3: மாகாணம் மரக்காணம் மேல் உலகா மெழுகா கூர்மலைகள் பிரியும் தடம் பில்லுகள் தாம் களிமண் தடம் எட்டி எடு.

L4: Mākāṇam marakkāṇam mēl ulakā melūkā kūrmalaikaḷ piriyaṁ taṭam pillukaḷ tām kaḷimaṇ taṭam eṭṭi eṭu.

L5: Magan and Meluha fall under mountain ranges where grass and mud are seen

L1: The building of Niṅṅirsu's temple (Gudea, cylinders A and B) (c.2.1.7), line c217.394

L2: Magan and Meluḥa loaded wood from their mountains upon their shoulders for him

L3: மாகாணம் மரக்காணம் மேல் உலகா மெழுகா கூர்மலைகள் பிரியும் தடம் கூட்டமாக கிஷ்கந்தை மரங்கள் முன்னாக

L4: Mākāṇam marakkāṇam mēl ulakā melūkā kūrmalaikaḷ piriyaṁ taṭam kūṭṭamāka kiṣkantai maraṅkaḷ muṇṇāka

L5: Magan and Meluha fall under mountain ranges where thick forest is seen.

L1: Proverbs: from Nibru (c.6.2.1), line c621.3.A.6

L2: the cat of Meluḥa

L3: சூரர் மேல் உலகத்தார் (மெழுகா) / குலை குலைக்கும் மேல் உலகத்தார்

L4: Cūrar mēl ulakattār (melūkā)/ kulai kulaikkum mēl ulakattār

L5: The Meluhans are highly talented, intelligent, wise (may be like cats, fox, dogs).

L1: Enki and the world order (c.1.1.3), line c113.128

L2: Let the magilum boats of Meluḥa

L3: மகிலும் மரம் வாசம் மேல் உலகம் ஆற்று நீர் கேசம் கேள்

L4: Makilam maram vācam mēl ulakam ārru nīr kēcam kēḷ

L5: The forest of Meluha smells pleasant

L1: The building of Niṅṅirsu's temple (Gudea, cylinders A and B) (c.2.1.7), line c217.1143

L2: Along with copper, tin, slabs of lapis lazuli, refined silver and pure Meluḥa cornelian, he set up (?)

L3: உரும்பரம் உதும்பரம் தகரம் துத்த நாகம் உருளை கப்பிக்கல் ஜாதிக்கல் குகன் வெள்ளி தங்கம் நேர்த்தி குளிகைக்கல் ஆங்கை (உள்ளங்கை நெல்லிக்கனி போல்) மேல் உலகம் இடம் தடம்

L4: Urumparam utumparam takaram tutta nākam uruḷai kappikkal jātikkal kuṇaṇ velli taṅkam nērtti kuḷikaikkal āṅkai (uḷḷaṅkai nellikkaṇi pōl) mēl ulakam iṭam taṭam

L5: We find (or get) processed & refined metals, minerals, crystals from Meluha.

L1: The building of Ningīrsu's temple (Gudea, cylinders A and B) (c.2.1.7), line c217.443

L2: Translucent cornelian from Meluḥa was spread before him

L3: குளிகைக்கல் ஆங்கை (உள்ளங்கை நெல்லிக்கனி போல்) மேல் உலகம் இடம் தடம் இல்லம்

L4: Kuḷikaikkal āṅkai (uḷḷaṅkai nellikkaṇi pōl) mēl ulakam iṭam taṭam illam

L5: Meluha is home of the clear glittering Cornelian

L1: A šir-namšub to Ninurta (Ninurta G) (c.4.27.07), line c42707.B.138

L2: From the cornelian and lapis lazuli of the land of Meluḥa

L3: குளிகைக்கல் ஜாதிக்கல் கூர் மலை மேல் உலகம் ஆங்கை இடம் தடம்

L4: Kuḷikaikkal jātikkal kūr malai mēl ulakam āṅkai iṭam taṭam

L5: Meluha is the place of (where we get) Cornelian and Lapis lazuli.

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**“ABEER SOOFI”- BOLLYWOOD SPARKLING STAR
PERSONIFIED AS SHIRDI SAI BABA IN “MERE SAI”-
THE UNPARALLELED UNIQUE
SAINT’S REAL LIFE STORY”**

SDK Subhasree

Ph.D Research Scholar, Department of History,
Govt. Arts College, Salem-7, T.N, India

sdksubhasree@gmail.com

“Brahma is My Father, Maya is My Mother, Universe is My House”

- Shirdi Sai Baba

Mission of the Saints

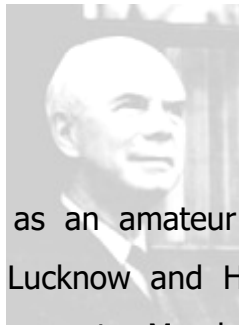
The Saints are in existence in all the countries and communities of the world. They enjoy a very high regard in the minds of the public at large and their existence leaves a clear stamp of their personality on their period. The saints preach about the observance of good and righteous deeds. They also try to bring the bad elements on the path of truth. There are many examples where the wicked people have come on the right path because of the advice of the saints. The Saints are, therefore, performing more or less, the same duty as pointed out by Lord Krishna. The Saints are therefore rightly called the reincarnations of the God in some form or other. For ex. Shirdi Sai Baba is supposed to be the incarnation or “Awatar” of Shri Datta. Similarly Samarth Ramdas was said to be the “Awatar” of Maruti and so on. The saints appear to have been born in this world only to fulfil certain mission and to mould their surroundings on certain lines so as to drive away the calamities falling on the religion and to create favourable conditions for its uplift.

It is rightly said that an Ounce of action is better than tons of speeches. Shri Sai Baba seems to have strictly followed the truth inculcated in this adage. He made no speeches but he led a life, which in itself was a lesson to the many who had

the eyes to see and study. One **Mrs. Chhotubai Pradhan** once remarked “If we minutely observe Baba we would find as if he had two personalities; the one was completely merged as it were in God ever chanting his name while the other personality at the same time seemed to be busy looking after the devotees welfare speaking to them and moving about like ordinary man”. Whatever that may be his daily routine in itself was a sufficient lesson and guide to all sincere aspirants of God. His life teaches one great lesson-namely, that not a minute, nay not even a second should be allowed to pass without the remembrance of the all kind, all- powerful God.

Gifted Person Abeer Soofi

Sony Entertainments Popular Series, Sai Baba, which has been on air since September 2017 is a Story of Sai Baba. Really for this Role, Sai Baba had chosen the young and energetic lad Abeer Soofi, who played the Role of Sai Baba in the series and this popular show called as, “**Mere Sai**”- **My Sai**. Abeer Soofi is a very nice and humble person with no qualms of any stardom.



Abeer Soofi'S Acting career

ABEER Started acting in 2007 as an amateur and then got admission in **BNA-Bhartendu Natya academy**, Lucknow and He got through training there from 2010 to 2012, in 2013, He came to Mumbai. He did many episodes in shows and became a lead on National Channel. He did a range of characters like **Captain Prashant Kumar** in the show named **Paltan**; and also did the show **Narayan Narayan** as **Lord Shiva**, **Dharti Ki God Mein** as **Vikram**, **Khwabon Ki Zameen** and many others.

Abeer Soofi - Lived as Sai Baba

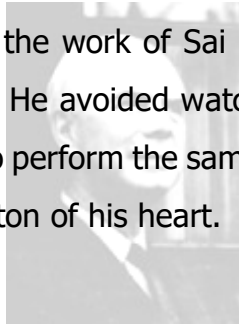
To play the Role of Sai Baba is a challenging task to him, because to change his personality from a naughty boy to a saint, from a short tempered guy to a person who is always calm and smiling who gave his full life to serve people and the society. The biggest challenge was to imagine the character that is a saint and spiritually enlightened and was still living a very common life in contrary to our materialistic world. His **Mother Mrs. Rajini Sharma**, is a hard core devotee of Sai Baba. Abeer

soofi, he himself expressed that, Her Mother's moral lessons and the way she brought up me is in my roots, this is why I am able to do this morally high Kind of Character, by speaking in the right accent and delivering the right emotions, My Mother is really so calm as Sai Baba, so I got high Inspirations and the right idea to design this character of Sai Baba.

Abeer's Ardent Faith on Sai Baba

Abeer says, My acting process is my belief and if you believe in something, it will happen to you and if you don't then nothing is there. I accept my Character is **Sai Baba** and I just call the **Holy Spirit** to help me out and I start doing things like Sai, the way I talk, I am now a calm person, my gestures and the way I look to others – everything has been changed. Even when I am out, I used to carry the Aura of Sai Baba, but I know how to get in to the character and out of the character quickly.

Abeer also made a research on the work of Sai Baba. He went through a number of videos, channel people etc. Also He avoided watching previous presentations because he didn't want to portray or try to perform the same way the character had been before. He decided to do it from the bottom of his heart.



Baba's Leelas in Abeer's Life

Abeer Soofi expressed Baba's Miracle in his own words : The First time I went to Shirdi with my friends around 2005. When I shifted to Mumbai, I went with my Mom and when I was in Shirdi, it was very crowded and we just managed for my mom to visit Sai Baba. I was standing next to the temple and in heart I was thinking I wanted to visit Shirdi again and again, but the place is very crowded, I prayed "**BABA! Please Make Me a Celebrity**" – I did this prayer around May 2016 and in a year, I got an opportunity to play a character to be as **Sai Baba** which I was denying because I am not a great person as **Sai Baba**. It is always very risky to play a character like this, most of the time, you can be a type cast, but one of my casting directors is Neha Singhania and she asked me to come and said she was very sure that I could play this character. They had 1000 people audition and selected 300, out of 300 I got the role. I was thinking I was rejecting this character and refusing to do the role and then suddenly I got the flash that I requested Sai Baba to make me a Celebrity in

Shirdi, then Sai Baba and he is giving me his role to play in the show and so I signed the contract.

"I Am Not Bound to Any Religion" – Abeer Soofi

ABEER SOOFI's Real name was **Vaibhav Saraswat**. He was an advocate and was not very comfortable with his profession and He was looking for career change, fortunately he got a character to play in the show called **Agnibarkha** and his acting was motivated by public very much. So he went to Delhi to get the training in BNA. His acting teacher was Muslim and his name is **Tauqeer Alam Khan**. From advocate to acting it was a new birth felt by him and at that time, he decided to change his name. So he changed his name altogether as **"ABEER SOOFI"**. Originally Abeer who belonged to Hindu – Brahmin family. He expressed that, I am not bound to any religion, My family is very secular and nobody opposed my name change or my decision.

International Accreditation for His Role as "Sai Baba"

The people from United Kingdom (U.K) and many parts of the world accepted whole heartedly **ABEER SOOFI** as Sai Baba in the show **"Mere Sai"**. So Abeer extended his gratitude to the entire people of the world.

"Allah Malik" – Uttered by Abeer Liked by Everyone

Abeer expressed that, I started doing some meditation and pranayama to inculcate the calmness that Baba always had. I also went to Shirdi and told Him to come for His devotees and help me to enact this role. I told Him even if you give me a 10% of your Grace, this show will do wonders. When I act I feel His presence many a times. The word **"Allah Malik"** uttered by Abeer in the show **"Meresai"** liked by all. Regarding that Abeer says, I watched the work of many great actors who have played Baba in the past. **Jackie Shroff Saheb, Nagarjuna Saheb and Mukul Naag** but did not want to imitate anyone. Tried saying **"Allah Malik"** in many ways too and finally landed on something which viewers love. Even I try to see flow of the story and say it whenever it's required. This is purely Baba's Blessings. I had asked Baba for 10% but he gave me much more.

Yoga Marga

Abeer says, "Yoga holds a very important place in my life and I always make it a point to spare atleast half an hour for Yoga. According to him, normal exercise might only make you fit physically but yoga relaxes one's Mind and Body and can be related to both mental and physical fitness. So everyone should follow the Yoga path. Relax your mind and start a happy day. Stay fit, stay healthy.

"Farmers are the Backbone of Our Country" – India

Abeer has deep respect for the Farmer's Community as he believes farming is one of the noble professions and farmers are the backbone of any civilization. Abeer also says, "India is a great country and it's a fantastic thing that we are self-sufficient in providing food for all our citizens. All thanks to our hard-working farmers who work relentlessly at all time to provide us with food and vegetables. Abeer also extended his heartfelt wishes to all the farmers in our country should be successful in their endeavours.

Through the life of this Blessed person **ABEER SOOFI**, Baba has made me realize that, that it is faith that steers us through stormy seas, faith that moves mountains and faith that jumps across ocean. That faith is nothing, but living wide-awake consciousness of Baba within. He, who has achieved that faith, wants nothing.

The greatness of **SAI** lies in the fact that HE is proving more active and responsive as before taking Maha Samadhi. This is indeed a great divine gift. He performed a number of miracles to save the devotees from sufferings and calamities. A true devotee who surrenders to Him whole Heartedly, will be protected undoubtedly. Let us try our best to spread **SAI CULT** through out the world - I am quite sure that His benevolent rays shower on true devotees without fail and make the life peaceful, self supporting and blissful. Let all of us have **SAI GURU** and His preaching's as beacon light to bring heaven on earth.

"Bolo Sub Milkae Samarth Sadhguru Shri Sainath Maharaj Ki Ja"

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UNRAVELLING WOMANHOOD: AN ANALYSIS OF
CHITRA BANERJEE DIVAKARUNI'S
THE FOREST OF ENCHANTMENTS

Ms K Nisha, Assistant Professor

Department of English
Sri Parasakthi College for Women
guhanishi@gmail.com

Abstract:

India is a country, where we have the hoarded wisdom of Epics, Puranas and Ithihasas. The tradition and culture of is rich and immense. Most of the Indian people grow up listening to the stories of Ramayana and Mahabharata. This paper attempts to study Chitra Banerjee Divakaruni's *The Forest of Enchantments* where she has given voice to the character of Sita. The book is actually a retelling of the Ramayana through Sita. Thus it can be called Sitayana. The story of Ramayana in general and Sita's character in particular still finds relevance in the world today. This paper explores some of the women characters in Ramayana, who are less talked about but powerful people.

Keywords: Ramayana, Sita, relevance, patriarchal society

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Chitra Banerjee Divakaruni's *The Forest of Enchantments* gives fresh insight into the great Hindu Epic Ramayana. The story comes from the narration or voice of Sita. This work is actually a retelling of the great epic Ramayana, which centres on the character of Sita. Or we can just call this Sitayana, as this novel comes as Sita's version. She stresses and analyses woman's place in the patriarchal society and it is the reflections on the autonomy of woman.

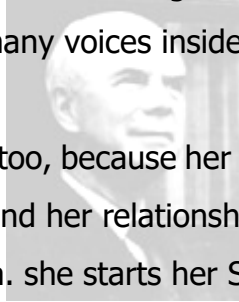
Chitra has a stern belief that the story of Sita has a strong relevance in today's world too. There is no deviation from the original work. Sita through her narration talks about her life, her triumphs, her joys and sorrows and her understanding of what love is. She also throws light on certain shadowy women characters in the epic. She presents a multi-dimensional perspective of the Ramayana, by writing about herself and the less talked about, yet powerful women characters in Ramayana.

The author has read Valmiki Ramayan, Adbhuta Ramayan, Kamba Ramayan and her favourite Bengali Krittibasi Ramayan of 15th century Chitra realised that Sita had been portrayed in

folk songs too. Thus she had some of these findings from her reading of the different versions of the Epic Ramayana. She found that through Sita an incarnation of Goddess Lakshmi is born as a mortal and that why she experiences all human emotions. Though meek Sita sometimes had courage and the author says that "it is the courage of endurance of moving forward in spite of obstacles of never giving in. "It is also a world class love story though tragic. Thus she was able to skin out the layers of Sita character, "surprising layers to Sita character"

Chitra has sent the character Sita as a role model for all the women in the whole world. Sita begins to write her story as part of Ramayana written by Valmiki, when the sage requests her to write the story herself, "You must write that story yourself Ma he said for only you know it" . Thus she started writing her story after invoking goddess Saraswati. "I unplugged the inkpot and was startled to see the colour the sage had chosen for me. Red."

She counts it right that the sage had chosen the right colour the colour of womanhood. When she dipped the quill into the inkpot many voices inside her," write our Story too."



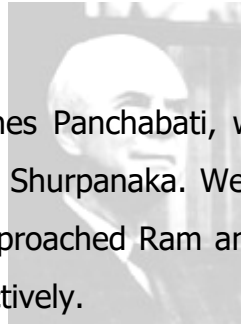
Then she decides to write their Story too, because her own story is incomplete without them. Thus she writes the story of herself and her relationship with other women- Kaikeyi, Ahalya, shurpanakha, Mandodhari and Urmila. she starts her Sitayana from here.

From the rest of the story we come to know about her life how she was found by her father Janaka, the king of Mithila her gift or power to heal, a strange relationship with plants, her willingness to roam over the enchanting forest that surround the kingdom of Mithila and so on. We also come to know of a relationship with the Shiva's bow 'Haradhanu'. She also talks about the many suitors who come to unstring the bow to win her hand in marriage. Ravana was also one among them, but he lost. Then she tells about Ram and his brother Lakshman, who came to Mithila with sage Vishwamitra to unstring the bow . Further, the story is her long narration of her marriage with Lord Ram and her life in Ayodhya.

Sita , being the narrator of the story, talks about the women characters elaborately in the course of the story. She tells us about her sister Urmila and her child like whims and fancies. Next important character she talks about is Kaikeyi. One day Sita gets an invitation from

Kaikeyi to visit her chamber. When she accepted and visited the chamber of Kaikeyi she comes to know about the real nature of Queen Kaikeyi. She was really an awesome and at the same time a powerful woman. Sita also come to know about Kaikeyi from Kausalya Ma. She learns about the 'anger chamber' that Kaikeyi has in her quarters. She uses that chamber to get favour from King Dasrath. For instance, how she get the permission from the King for the continued stay of Manthra, her nurse maid.

Then we understand how Kaikeyi was instrumental in sending Ram to the forest and her wish to make Bharath, her son, the Kind of Ayodhya. For which, Ram obliges and throws Dasrath into the clutches of death. Ram heads to forest for 14 years followed by Sita and Lakshmana. In the forest Sita meets Ahalya and narrates the story of her being made into a stone by her husband Gowthama's curse. She was relieved from her curse by the touch of Ram's feet. Sita finds an opportunity to talk to Ahalya, and gets premonitions about her own life.



Sita with Ram and Lakshman reaches Panchabati, where she happens to meet another important but abandoned character, Shurpanaka. We find from Sita how Shurpanaka was eyeing upon Ram. But when she approached Ram and then Lakshman, she was rejected and mutilated by the brothers respectively.

Shurpanaka leaves Panchabati furiously only to bring destruction to the family of Ram. Sita is taken captive by the demon brother of Shorpanka Ravana and kept in Asokavana where she meets Mandodhari, Ravana's main consort. Sita could find a motherly affection in the eyes of Mandodhari, but she turns down her affection.

Thus we unravel some of the real and troubled nature of women characters in "The Forest of Enchanments", through the lens of Sita. But Sita herself has undergone many turbulences in her life. After rescuing her from the abduction of Ravana, Ram made her undergo an 'Agniparisha' to prove her chastity. Then when they restarted their life at Ayodhya Ram happens to overhear some of his citizens talk ill about Sita. This time Ram abandons Sita by ordering her to be left at the Ashram of Valmiki. Thus, she undergoes a severe test for the second time. Then Sita was pregnant and give birth to her twin children Lava and Kush there

at the Ashram, where she spends her life even without revealing her identity to her sons. Lava and Kush are trained by Sage Valmiki to sing the story of Ram and he takes them to Ayodhya. When Ram listens to their singing he gets mesmerised and emotional. He invites Sita again to Ayodhya where she is was to prove her innocence again. But this time she retorts to the situation and prays to her mother Earth to take her. On her request, the earth spilts and take her. Everyone stands in grief.

Though an incarnation of Goddess Lakshmi, Sita born a mortal had to stand the test of time. So is the case with all the women in the world. In spite of education, financial independence women suffer and their voices are unheard.

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CONTRIBUTION OF TELUGU LITERATURE AND CULTURE

Prof K Sree Devi

Dept. of Telugu & Translation Studies

Dravidian University

kinnerasreedevi65@gmail.com

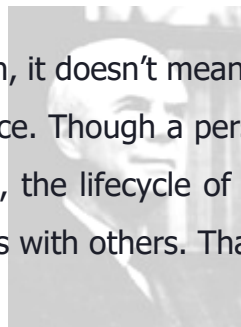
The word of culture has been used in different perspectives and called Indian culture and western culture. It can be seen that the culture has geographic limitations. Feudal culture, bureaucrat culture is known. Because of this, the culture has a system. Culture is an investment and hence the market culture. Therefore, culture has a financial aspect also. There are Telangana culture and Rayalseema culture based on we can say the culture has a region. There are Tamil culture and Telugu culture; hence the culture has language and religion. Dalit culture and upper cast culture, hence culture has caste. Religious culture and secular culture, hence culture has a philosophy. Relaxed culture and labor are working culture, hence culture has class culture and Marxist culture, and hence culture has Ideology. Matriarchal culture and patriarchal culture, hence culture has gender, Considering all of the above aspects of cultures, we can say that, Culture multi-faceted.

Culture is a part of History. Culture means a mode of life/ lifestyle. Though these days there is no difference between civilization and culture, civilization is part of the culture. Culture, related to religion, modes of law, literature, arts crafts and music. But we need to know the importance of materialistic culture, from where all of these have been derived. Based on the distribution of wealth, the structure of culture can be determined.

Culture doesn't have boundaries. The respective regions enrich their own culture in all countries and tribes. That gives the results of the effort as the common mankind.

Indian culture is ancient among all of the cultures. The uniqueness of the Dravidian culture is its natural quality. Dravidian culture has loomed with language and the fusion of different cultures. The study of culture is the same as the study of life patterns. We need to know how history and culture converged in the literature.

Society is always changing which is a natural thing. As a part of it, historic culture also changes as it includes the living culture. History cannot be changed. Structure and form of society affect the culture. Therefore, History-Society-Culture Language and Literature with each other like reciprocal attachment and in the circular form We can also observe the changes in arts and literature only time place & period. It can be seen when Telugu literature – Historic literature and Tamil literature – Telugu literature are compared. If we can relate to country literature in one language literature and the other language literature we can relate to (marga) literature as the main aspect. Nannaya Bharatham and then folk literature are quite different. Kandukuri, Gurujada, Gidugu Ramamurthy panthulu from southern Andhra have rebuilt the literature and also people's language, in the mainstream literature. There is "Andhra valmikam" in Rayalaseema. There are Historic reasons for this which are already mentioned by the critics. There are so many genres in Indian literature. At least there are one or more genres' in one's language because of the unique style of writers.



Since the culture is an amalgamation, it doesn't mean it is divided into small entities. In the world's culture, unity is a binding force. Though a person is praying to any god or speaking any language or living in any region, the lifecycle of the man continues and fights for the living. Mankind is making connections with others. That's the reason why the mode of living is tagged as a struggle.

- Western education policy, Christian religion campaign, land reforms, new financial system, social reformers, Dissemination of media and education reformers. In the modern age, all of these entities have effected the Andhra Pradesh social system which is a part of the Indian social system.
- At present due to globalization in Andhra Pradesh, hard work in the privatization of all departments can be seen. At the time of modern therefore it can be observed that history, society and culture, and language were enriched with each other. Existential consciousness can be identified in languages, culture, political and financial functions, Geographical story in Andhra Pradesh.
- In different social stages, rulers, literates, religious authorities, Reformers, social revolutionaries,) have used the language as the carrier to express one's feelings/ perspective.
- Telugu is one of the Dravidian languages. In the middle period of 9-5 century B.C., Telugu has emerged as a distinct language from the 6th century to the 11th century, inscriptions are the only sources to know the importance of the Telugu language.
- In middle age, the epic style made the Telugu language popular. At 1900 B.C., Telugu is used in different sectors. Telugu became the modern standard language.
- Oral and Writ literature traditions are present In Telugu literature

- The initial state of Telugu poetry can be seen in inscriptions. In middle age, Telugu literature had marga and deshi traditions. In the modern age, Prose has been represented Story, Novel, Essay, play, such literary works became famous.
- When we take a look into the evolution of literature and the Telugu community, Telugu literature has emerged in response to specific social needs.
- The main developments of Telugu language can be identified in 3 stages. They are 1.old age, 2.middle age, and 3.New age.

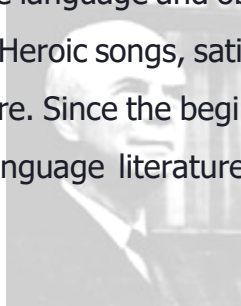
We have studies on how ancient and developed Telugu literature developed in a different historical stage, Telugu has been effected the ancient languages like Hindi, Urdu and also English. Some features are not in Telugu language and literature, which are borrowed from foreign languages. Some of the ancient features are also present in the present languages. New features can also be added. Change is natural. Lively languages can be changed very easily. In the natural order of evolution, Languages changes itself. How the new changes of Telugu language occurred are described in this part.

Telugu B.C., inscriptions are the only sources to know the literature outlines the 11th century. Inscription with Telugu written source is found from 575 B.C. During Shatavahana Period[235-225 B.C.], Telugu has been dealt with by people in the form of songs, words, mainly in Desha vali chandassu. Telugu language appearance can be found in prose and verse. From the period of Nannaya, intermediary country methods have been followed. Modern age and the period before are described as the decay stage by the historians. In British colonial rule, there have been changes in Indian literature due to the convergence of English education. In modern times, literature has been widely elaborated based on the changes occurred in all sectors. Then Modern processes have emerged. Creative essays are the strength of the media works.

Among the several human cultures, Indian culture has played a tremendous part. Aboriginally, Indian country is inclusive of several races, languages, religions, and castes. Mediterranean, Negrete, Mongolian, proto- Australian species are converged in our country. There are almost 30 major languages. Apart from these, 100's of non-written languages have been spoken by remote tribals in various areas of our country. Hindu, Muslim, Christian, Sikh, Jain are majorly considered religions.

In society, the caste system has a crucial role and has 100's of different sub-castes. A wide range of people lives in the villages of our country. The diversity of our country has been enhanced and enriched by all sectors of people. The unity in diversity can typically be seen, the utmost reason behind this is tolerance which stands as the essential character of Indian culture. As mentioned earlier every type of culture has a minimal part of tolerance. The uniqueness of Indian culture is that there is no permanent clash between cultures. When we look into history, people from several places of Asia and Europe continents have visited and settled in India. Because of this fusion, many changes have been made in either of the cultures. Hence, we say that the integrity of these different cultures is the bases of Indian culture.

When we take a look into the enriched literature among all Indian languages, there are some equal entities considered from the beginning. Both the Aarya and Dravidian languages have separated from their respective source language and obtained independent status, since then literature is in the form of Folk songs, Heroic songs, satirical writings, but during the unwritten days, it remained as the vocal literature. Since the beginning of vocal literature, equal entities are taken into account for all the language literature. Later vocal tradition is compiled in books and is available ever since.



At the dawn of Christ era, it is believed that the Tamil literature has already been started. It has been declared as the (yuga) literature of Sangam. During 10 & 11 centuries, literature is established in all Indian languages and it is evident that equal entities are considered. Due to the effect of Sanskrit Prakrit language, the Indian epic Bhagavatha, Ramayanam and then the other poetries started. Though most of them are translated literature, some of them were hit like independent or creative ones. Subsequently, Indian literature is widely extended. These days writings based on religion are innumerable.

Culture is created by human species from different regions and situations. Indian culture is part of the human culture and is diversified in India. Though there are many religions and differences in regional. Unity in diversity is the spirit of India. In the Indian culture along with maintaining unity in diversity, different regional cultures also contributed to building the

historical value of the country. Indian culture is not a continent. It's a fusion of cultures. It is inclusive of many religions and the country's uniqueness.

Describing the information about different tribes, languages and their families in this section. Several tribes are living in Andhra Pradesh. It is known that languages dating back to 1652 still exist. Based on the similar qualities of the languages, Linguists segregated them into four different language groups. The sub-language groups and the branches of them can be found in the discussion of **"language and their families"**. As different languages and tribes existed for 4000 years, there are interconnections among them. Therefore, it is named as the quality of fusion in society. Not only that but also the multilingual need can be identified. Civilization and culture are frequently used words and people often think that both the words mean the same.

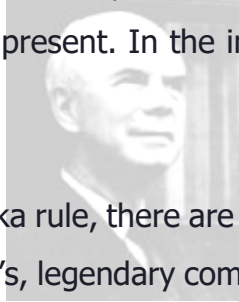
The famous historian D.D. Koshambi's view is that culture is the lifestyle of the people and narrating the main aspects of them. Indian Literature This means the human society should increase their technical knowledge along with increasing their quality of lifestyle during the development stage. A person who has learned from the experience, technical skills, and their success stories are part of civilization. In detail, the mindful skills earned and their feelings, objectives, beliefs, attractions, Social value and such as are the sub-parts of culture. And also the progress of the collective lifestyle of all humans is part of the culture. In some of the Historian's view, culture is universal and non-separable. Culture is developed by the relentless hard work of humans in different countries/regions. All of mankind's coalition is culture. "Cultures created in different countries will become as one wide culture of faith," said one historian teacher bhagavath sharan. Therefore, civilization and culture are the relentless works of people. Since humans are part of the society, society and culture are interlinked (aadharabhoothalu). People say that human civilization started with the invention of 'Garden childe' writings. Because writing helps the future generation knows about the progress or development that happened at that time.

Culture, it has been exchanged among the humans and hence is being expanded, affiliation. Various cultures combine and some disagreements too. That's the reason why we have discussed that culture is diversified. It can also be said differently. It cannot be limited to a region/country like history. Like air, ideology can be spread like different weathers, for

example, Ages back Europe buys iron in Sumeria market. Also Kerala from India exchanges chilies, other perfumes to Rome with gold. Olympic Games from these days are once part of the Greek culture. Similar to this, Indian Arabs work of science and literature has handed over to Europium continent conclude that the culture is worldwide expanded. And hence, it is evident that cultures from different countries cover and become human immense.

Among the world's civilization and culture, Indian civilization and culture have a distinct place. Along with with Egypt's Mesopotamian and china's civilization, Indian's civilization & culture. Before the Christian era, dating back to almost 4000 years the culture had its branches expanded and known worldwide. But the rudimentary of the culture has started before of years back.

From the time of kakatiya period the inscriptions describe, Vaidik education, (vedavedanga vidhulu), legendary comedians. Mathematics, Grammer, Astrology, Ayurveda funds can be seen. At that time Vedic schools are present. In the inscription of pratiparudhrudu , who is the king of kakatiya.



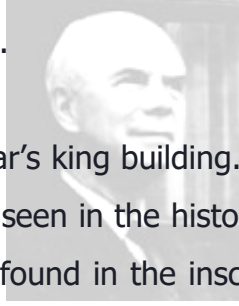
At the time of Reddy and Padmanayaka rule, there are many great scholars. The kings Reddy and Padmanayaka are scholars. Veda's, legendary comedians, Royal ethics, science and such courses are learnt by the then kings. In vilasana inscription, the one who works hard in learning skills like (Shaddarshanalu), Sound speculations, astrology, Ayurveda is considered as great. Some so many people learnt different writs back then.

At the time of king vijayanagaram, education is obtained in (agraharalu), temples, Mattallonu. The educational organizations are funded by kings in the form of jewelry. Veda's and their functions, Logical grammar, Astral Ayurveda, Justice Speculation and such as studies are carried by the ancient. Educational exams are conducted. Competent certificates, Archive books are given.

Marga Deshi plays are performed in Kakatiya's period. Dancers used to learn the ply traditionally. They can be seen in dance postures, articulation of instruments – ramappa, paanagallu, child's banyan, chebrolu and such like inscriptions . In temple inscriptions. There is a translation named 'jalakarandamu'. Pereni, rasakam, chindu, kundakam, kolatam and

such as folk dances can be seen in the country's play. Back then the art of act also developed. Shivaleelalu, palnati Veera Charitra, great stories are performed as plays can be known from 'basavapuranam'. Based on the sportswear, we can know that the artists gathered together.

At the time of king Reddy, (sangeetha chintamani) articles were there. Pedakomati vemanareddy, kataya vemareddy, veere bhadra reddy, leaders of recharla, singana-2, singaya nayakudu are music scholars. Musicology librarians, easy songs, religion songs were present back then which can be known from the history of (rukmanagadha) and simhasana dwarthi shathulu. Also bee words, prabhata words and gobbi words are used by people. Muruja, avaja and kalahadi translations are popular. Music and dance were performed together. A dancer from that time named 'lakuma' used to express her feelings in different trends. Pedakomati vemareddy, vamaana bhattabhanudu- both of their writings are performed in 'vasanthotsavalu'. The references of the gondli, chindu and such like country's plays can be seen in the form of poetry back then. Pedakomati vemareddy described 'parashika nathanam' in his music (chintamani).



Dance halls are present in vijayanagar's king building. The references of Dance halls where Sanskrit plays are performed can be seen in the history of (vasu). Spiritual songs would be there and the Singer names can be found in the inscriptions of at that time. At that time, leather toy games are played, acting competitions were held, dance performances in temples and also there were instruments like (kinnera, veena, bheri, dhumdudi). The author of sankeerthana annamacharya belongs to this period, although he always says and prays about the Ramayana and the soul of Rama, wrote a science book named 'swaramela kathanidi'.

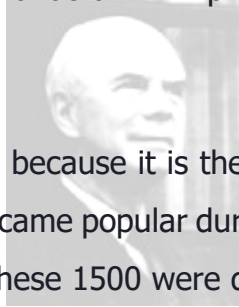
The art of sculpture is developed at the time of kakatiya. The kakatiya's sculpture method can be seen in Ramappa temple, aalampur, ahobilam, kaleshwaram, Mandha temple situated in paalampet. The then sculptures are examples of beautiful sculpture configurations. The temple in paalampet is the first popular one in kakatiya's period. It is grandeur with 4 storey aircraft on the high (adhishtanam).

Picture writing can be known only because of the literature from those days. At the time of Reddy Raju court, Pictures were drawn on the walls. In podasha kumar's history, it is stated

that pictures are present on the prostitute's bedroom walls. The writer of Telugu Bhagavatha demonstrated the work of picture writing.

Way back then Hindu's learned used to learn the Persian language. Similarly, some of the Muslims used to master in Sanskrit and Telugu. Kutub-shah obtained fame due to the Urdu language. At the time of kutub-shah, it has been called as the 'Deccan Urdu'.

During the ruling period of Vijayanagar, sculptures are extremely popular. Kolata dances are drawn on walls. 'Diwan Khan' is built based on the (vaastu) of Muslims. Many yard halls are built based on the Muslim's sculpture tradition. 22 feet Narasimha sculpture is molded in a single night can be found in Hampi's (shidilalu). Lepakshi temple is famous for its art of sculpture. 'sherkhan mosque' in penukonda is a beautiful art. Portuguese art of painting had an impact on the kings of vijayanagara. The stories of Ramayana, Bharatha are painted on the walls. Prostitutes bedrooms have (Ratibanda) pictures based on the poetries of Radha Madhavam, shri kalahasteeshwara mahatvam. In previous days, King's building contains movie theatres also.



Though Telugu people learn Persian, because it is the official language, vice versa Muslims learn the Telugu language. Telugu became popular during the Kutubshahi period. Kshetrappa wrote so many sankirthanas, out of these 1500 were dedicated to Abdulla kutub shah.

In Pitapuram Samstana vakkalanka Veerashtra Kavi 'vasavadatta Parinayam' kavisaarvabouma Kuchimanchi Timmakavi 'Rasika Jana Manobhiraamam'etc. Kuchimanchi Jagga kavi Subhadra Parinayam', Pindiprolu Lakshmana Kavi 'Ravana dammiyam' or Lanka Vijayam' epics etc. In Peddapuram Court Venuthurupalli Vuswanatha Kavi ' Shesha Dharmamulu' Enugu peda Lakshmana kavi'Droupadi Parinayam' like hundreds of kavys have written by the court poets.

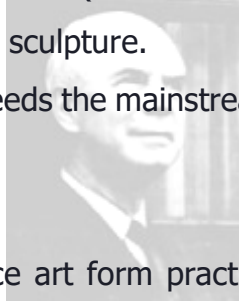
Eastern Chalukya's obtained the Vedic education. Vedic education is brought to (pattana paatanalu) which resulted in Vedic spreading of the religion. People who belong to Saiva Vaishnava religion constructed many temples. And hence the sculptures became popular. That's the reason why there is uniqueness in the temple construction policy.

Regions under control of west Chalukya's have their style named 'Chalukya style' of temple construction. Navabramha temple, sangameshwar temple, Mahanadi temple in Alampur are the examples. (Nollambulu) constructed temples in Dravida Karnataka in a mixed style. Independent style can be seen in draksharamam and bikkavolu temples. This temple construction policy determines the east Chalukya's unique style.

Draksharam temple is built in the divine name of bheemeshwara Swamy, which is the famous one in Andhra Pradesh. In this temple there are many idols of god, some of them are kalabhairava, Vishnu, Ganapathi, Nrutha Ganapathi, Shakthi, (mahishapura mardini).

Mandavya's Narayana temple and Chalukya's Bheemeshwara temple belonged to this period and built by Chalukya Bheema. This construction style is similar to the Draksha temple. It is believed that Someshwar temple in Bhimavaram from the west Godavari is built by Chalukya. In this way, east Chalukya kings and their (samanthulu) built many temples. These temples have greatly contributed to the art of sculpture.

Across the languages folk literature feeds the mainstream literature, it can be called little and grand narrative respectively.



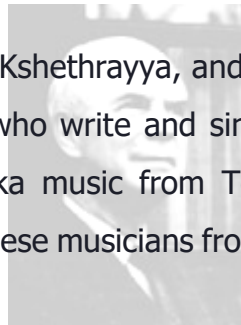
Kuravanji is another folk performance art form practiced By tribal communities in ancient Andhra Pradesh. This is performed by Chechu, Koya and Kuruva communities. This is a performance with a colorful dress, special make-up and rhythmic steps. Since it is performed by kuruva tribe community, it is named as Kuravanji.

There is historical evidence from the 12th and 13th centuries presented by eminent Desi poet in "Panditaaradhy Charitra" which proved that Yakshgana is originated from Nijamabad and Adilabad districts of united Andhra Pradesh. Different types of Yakshaganas are practiced in Telangana Region even now. They are Chindu yakshgana, chiruthala Yakshagana and Yakshagana this was differently pronounced as Jamukula katha, Jakkula Kathalike wise. They used Jamuku instrument in this performance their communally notified that Jakkula vallu. Recently Chindu Yellamma honored with National level Award by the Indian Government.

Another art form called as Oggukatha. Oggu Drum is similar to the God Siva's instrument Damarukam. But Oggudolu is bigger than Damarukam in size. It is also originated by Telugu people. Puppetry is an ancient (Stone-age) art form that originated from Andhra Pradesh. These puppets were prepared with deer and goatskin. It spread from Bhimuni patnam, Machilipatnam, and Vadarevu to across the world(Parshiya, Greek, Africa, Italy, and France).

Kuchipudi is a classical dance form that originated from a village named Kuchipudi in Andhra Pradesh. It is a unique tradition. The saint Siddendra Yogi patronized Kuchipudi Dance and composed as a classical form. He has written a performance text titled "Bhama Kalaapam". It is an independent text written in Telugu deals with Kuchipudi Dance. The contribution of Vedantham Parvathisham, Vedantham Satyanarayana Sharma given a prominent place for Kuchipudi in Indian Dance tradition. These people defined Kuchipudi, used the stories from Ithihasa and Purana for the dance performance.

Annamacharya of fifteenth century, Kshethrayya, and Tyagaraj of the sixteenth-century for the Sankeerthana Tradition. Those who write and sing are called "Vaggeyakarulu ". M. S. Sublakshmi contribution to Karnataka music from Telugu during the nineteenth century should especially be mentioned. All these musicians from Andhra Pradesh enriched the Indian tradition of music.



The Telugu Cholas rescued the Chola Dynasty which ruled Tamil Nadu during the 12th Century when the Rajendra Chola 2nd died on the battlefield. The Tanjavur Chola dynasty lost its stability. It was under the threat of Pandya kings and other enemies. In this critical situation, the Telugu Cholas who were the matrimonial relation with Tanjavur Cholas came to Tanjavur for rescuing it. After that, the Chola dynasty cherished and survived more than one hundred years. The name of the king is Kuluthunga Chola. During his period, he invaded and East-Asian countries like Indonesia, Java, and Sumatra. During this period the Cultural relation between India and eastern Countries developed.

We are proud of Dravidian People who contributed to enrich the Indian Culture.

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**KARNAD'S *THE FIRE AND THE RAIN*:
A SYMBOL OF DESTRUCTION AND CONSTRUCTION**

Ms Shubhalaxmi
Research Scholar
Dept. of English and Communications
Dravidian University
shivabharany@yahoo.co.in

Roland Barthes, a famous culturologist from France, in his essay titled *Myth Today* opines that "myth is a part of speech". Speech forms part of a language which functions as both signifier and signified. Myth communicates the meaning of message and also tries to put it into effect, through some kind of process or form. Barthes elucidating myth and its functions says that, myth by embracing form, makes no attempt to hide anything, rather distorts everything and arrives at various shades of meanings for the same.

The word myth is derived from the Greek word '*mythos*', which implies story or word. Myth in general is understood as a story that explains of the distant past, comprising the origin of the universe, the belief systems and the social values of the ancient times. Typically myth is considered to be a story of gods or super humans. Though in some instances myth narrates the origin of the authorship, the characters or location is unascertainable. However, they leave a long lasting impression on the minds of the listeners or readers based on their beliefs and cultural practices. The purpose of myth is to pass on the knowledge, values and philosophies concerning life to the future generations.

Myth as part of literature has made an impact on the readers to enable them to search and re-search the roots of their culture. Myths in literature try to bring out the sensitivities and frailties of life. Myths originally, in oral and later in written forms have always been part of literature adding to the development of language and culture. While some writers embrace myths willfully in their literary works, others unintentionally adopt some myths in their writings. Adopting myths in literature makes the reader feel intimate with the piece of writing involving completely in its reading and contemplating on the message it tries to communicate.

Dramas or plays, considered to be a part of literature has adopted myths in abundance. According to Indian epics, Bharata has attributed drama with a divine origin and regarded it as the fifth *Veda*. In the modern times playwrights have tried to exploit myths in their plays

and enabled them to narrate complicated and composite phenomena in a logical and structured manner. The contemporary playwrights also utilize myths as symbols to portray the current state of affairs of the world trying to bring parallel between the past and the present. In this respect, one can identify Girish Karnad, who through the adoption of myths in his plays has contributed to the culture of Dravidian family.

Girish Karnad was very much influenced by the Western renaissance. Having read and inspired by the plays of French playwrights Jean-Paul Sartre and Albert Camus, Karnad commenced writing plays. Karnad initiated writing plays in Kannada, an adopted language rather, than Konkani, his mother tongue or English, the language of his school education. Karnad initiated writing plays in the Post-colonial era, a time when India was passing through turbulent times in which all the native values and ideas and traditions and culture were under threat. He wanted to capture the intricacies of life.

One of the plays which involve myths is *Agni mattu MaLe* which Karnad penned down in 1994. The English version of the play was brought out by him in 1998 titled *The Fire and the Rain*. The play is based on the myth of Yavakrita, which incorporates in it another myth of Indra and Vritra. The myths are borrowed from the *Vana Parva* or the *Forest Canto* of the epic of *Mahabharata*. Karnad, drawing from the myth tries to highlight the present scenario, involving the family ties, political strategies and socio-cultural aspects of the society.

Karnad very tactfully deviates from the original myth so as to adapt and suit it to the present. The play *Fire and the Rain* contains new characters and new relations to suit to his needs. While the original myth represents Parvasu and Arvvasu as sons of a very close associate of Yavakrita, Karnad depicts them as cousins of Yavakrita. Karnad introduces a new character in his play, Nittile, a girl from the lower strata of the society, who is kind hearted and whom Arvvasu wishes to marry. In Karnad's play Yavakrita's penance aims at obtaining a boon to grow more malicious than before so as to crush and defeat others. However, he is not granted the boon, which makes him more outrageous. But the others think that he is granted a boon to acquire knowledge directly from the gods. On the other hand the myth describes that Yavakrita was granted boon to acquire knowledge of *Vedas* by himself. Karnad portrays the wife of Parvasu, Vishaka as the lover of Yavakrita prior to his entering penance. In the myth Arvvasu requests Lord Indra to restore the life of his father and to forgive his brother Parvasu. But Karnad in his play seeks atonement for the wrong and wickedness of Parvasu

by leading Paravasu to the sacrificial fire and Arvavasu asks Lord Indra to free the *Brahma Rakshasa* or the demon.

Karnad through the adoption of myths of Yavakrita and Indra-Vritra brings in the subtleties of life in a family. On one hand, Yavakrita and Paravasu, being cousins fight for their rights and also to gain fame. Further, Karnad sketches the character Arvavasu as an outsider, either in Nittile's locale or the palace. He is treated as an outcaste even by his brother Paravasu, who feels that he having loved Nittile, a girl from lower caste, fails to be regarded and honoured in the community. To trap Arvavasu, his brother Paravasu after having killed their father makes excuses to carry out the funeral rites and passes the responsibility on Arvavasu. Contrarily, Arvavasu having completed all the rites related to their father's death enters the palace, Paravasu slyly blames him of patricide and has him thrown away from the sacrificial ceremony. Arvavasu struggles to cope up from the strong blow of his brother, who falsely accuses Arvavasu of patricide to protect himself.

In another myth in the play brothers from different worlds are portrayed, where Lord Indra wishes to turn the King of all three worlds. Indra develops hatred and jealousy towards his brother Vishwarupa and goes to the extent of killing him. Vritra, the demon and also the brother of the former two is annoyed with Indra's act. Though forbidden to the sacrificial place, he enters to avenge Vishwarupa's death. Indra says:

After all I am Indra, the King of the Gods. Should I then not be Supreme in the three worlds? Should not Brahma, the Father of All Creation, who gave me birth, have ensured that I stood unrivalled in all these domains? But alas! He fell in love with a mortal and produced a son by human womb, whom he crowned the King of Men. Vishwarupa! Everyone admires Vishwarupa. Everyone sings his praises. His wisdom and gentleness and mastery of the lores inspires a love which makes me feel like the eclipsed moon. It threatens my sovereignty of the worlds.

(Karnad, 2006, Vol-2: Pg 166)

Karnad draws the attention of the readers and audience towards the split personality of characters in the play. Vishaka, former lover of Yavakrita, initially rushes to save Yavakrita from the demon, but intentionally avoids doing so on learning that Yavakrita purposely targeted her husband and also wanted to see the end of her family. In another instance, Raibhya, the father of Paravasu and Arvavasu, was kept away from the sacrificial rites held at the palace which lasted for seven long years on the pretext that he was an aged man. On the contrary, he was enraged for being kept away in spite of the fact that he is a highly

knowledgeable priest. Paravasu assumes that Raibhya killed Yavakrita only to show that he is capable to confront any test at this age and challenged Paravasu by standing on par with him killing Yavakrita at a time when the sacrificial rites were nearing closure. Raibhya though a learned man, in the absence of power rebukes his own son as:

The Chief Priest of the royal sacrifice sneaks out at night, crawls home, his face covered like a leper, and you think the gods won't know? ...How could I have fathered two such imbeciles? I told the King, 'Mark my words, my son defecates wherever he goes. And he will defecate in your sacrifice—'

...So you measured my life-span, did you—you and your King? Tested the strength of my life-line? Well, the sacrifice is almost over and I'm still here. Still here. Alive and kicking. Tell the King I shall outlive my sons. I shall live long enough to feed their dead souls. Tell him the swarm of dogs sniffing around my daughter-in-law's bottom keeps me in good shape.

...It's not the wild beasts one has to watch out for—it's the human beings—

(Karnad, 2006, Vol-2: Pg 138)

The *Brahma Rakshasa* or the demon that Raibhya created to kill Yavakrita beseeches Paravasu to relieve him of his life in the present state. The demon having finished its task had to be set free by his father, but was not possible for the reason that in the meantime Raibhya was killed by Paravasu. Paravasu being the descendant of Raibhya had naturally gained powers to release the demon, but refuses to do so. The demon struggling to live in that particular state tells Paravasu that it is his duty to release him. The demon with a hope to get released from absurdity declares:

You have no choice. Look, when I lived my 'human life', I—how shall I put it—I was bad. I'll spare you the details. But the result was that after my death I was not reborn, as any ordinary mortal would do. I became a Brahma Rakshasa. A soul locked in nothingness like a foetus stitched up inside its mother's sac. You can't imagine of the horror of that existence. Nothing to look forward to: no birth, no death; nothingness stretching endlessly. Your father plucked me out and put me back in time, in order to kill Yavakri. I didn't want to, but I obeyed. And as a result, now I have something new. Hope. Of release—from this state—

(Karnad, 2006, Vol-2: Pg 146)

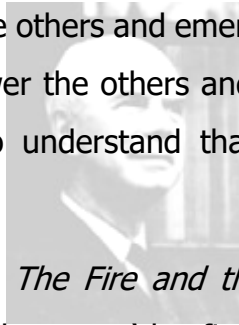
In this play Karnad presents the enormity of love in invoking humanitarian values. He presents that the struggles and conflicts among human beings can be resolved only if one consciously chooses to forgo one's and obsessions. Karnad depicts that the relations are very delicate and one needs to nurture them to enable development. Man is basically a power-monger, and relations do not work in the blind run for power, money and fame. He further explains that love alone can redeem humans from wickedness and sadistic pleasure. The

character of Nittile represents this love towards Arvavasu and also humanity in general. The demon explains the struggle of reliving life after one's death and asks Arvavasu to be wise in his decision. Arvavasu too takes a step in this line by not opting to revive Nittile from death, rather seeks the release of the *Brahma Rakshasa* from this world. The demon justifies his stand as:

Remember, Arvasu. If Nittilai lives again, she'll live a life as tormented as mine—tormented by the knowledge that her resurrection condemned me beyond salvation. And every moment of her life, she'll hear my screams. What you are asking for is not a boon. You are asking Indra to condemn Nittilai to hell-hole much worse than the one I'm in. Think, Arvasu, you're wiser now—

(Karnad, 2006: Pg 175,176)

The play *Fire and the Rain* depicts the complex human relationships of hatred, jealousy, vengeance, aversion, and love in and among human beings. The struggle is psychological as well as physical and metaphysical. The myth in Karnad's play acts as a metaphor of struggle for existence. The characters in the play try to overcome their frailties not by empowering themselves, rather they try to trample others and emerge victorious. From times immemorial man has been struggling to overpower the others and seek to lead a meaningful life in an absurd world. However, he fails to understand that man is a conscious being and is responsible for his actions.



Metaphorically, the title of the play *The Fire and the Rain* explains the destruction and evolution of man. Karnad through the term 'the fire' portrays the end or destruction of mankind when one indulges in vicious and spiteful actions. On the other, the term 'the rain' connotes new life, new hope and deliverance of the soul from the worldly pleasures.

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FINE ARTS IN TAMIL SANGAM AGE

Dr Gaddam Venkata Ramana

Department of History
Sri Venkateswara University
Tirupati-517 502

The fine arts like music, dance, drama and painting were all developed in a conspicuous measure. Tamils embraced, there from not only literature but also music and drama. The concept of Muttamil comprising Iyal, Isai and Natakam had attained currency as early as the Sangam age.

Music

Music is the subtlest and finest of all fine arts and it develops the faculty of human imagination and appeals to the soul and conscience of the people. Through its melody or harmony it gives infinite pleasure to the mind and the heart. Tamils of the Sangam age possessed a highly developed system of music. The **Purananuru** shows that the Tamils had acquired a remarkable skill in music from an early time. They took a great delight in assembling in large numbers for the purpose of enjoying music, vocal and instrumental as well as dance performances. From **Pattinappalai** we come to know that the people of **Kavirippumpattinam** often resorted to the common place of the city in order to witness dances and enjoy music recitals. A class of bards known as Vairiyar used to provide music in the public assemblies of the village. It is learnt that when the guardian tree of a hostile ruler was felled the **Vairiyar** used to sing songs in merriment. The bards used to sing in praise of kings in their palaces early in the morning. There were the ubiquitous panar, the roving musicians and dancers. The groups of Panar proceeded from place to place. Their womenfolk **Viraliar** also sang the glories of Kings and Chieftains. The Porunars were the bards who accompanied kings to battlefields in order to cheer up the soldiers by their war songs and music.

Porunar

The Porunar were well known for their resourcefulness ready wit and conspicuous skill in conversation also. Rich presents were given to the Porunar and their womenfolk by- the Kings munificently. When the king or chieftain Won a victory, golden flowers were given to the Porunar and jewels and ornaments were presented to the Viraliar, Among the Porunar and Panar, though they belonged to the same class, the former were more esteemed and more

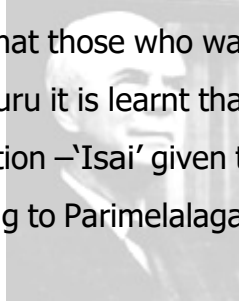
gitted poets and musicians than the Panar, However the Panar themselves were men or notable skill in music and dance. The artistic performances of the Panar and their women were immensely relished by the common people too.

Usal vari

From time immemorial there was in vogue the practice of women singing lullabies in order to lull babies in the cradle to sleep. This variety of song was known as "Usal Vari". The girls used to sing songs when they were swinging in the Unchal i.e, swings from branches of trees or other hangers Women pounding rice resorted to a particular variety of song during the course of their work was described as Vallaippattu, Kurava women are said to have sung songs in order to mitigate the pain and agony of their husbands when they were writhing with pain.

Asunam

A bird known as Asunam, mentioned in Ahananuru and Narrinai (it is said to be an animal) is said to have had a remarkably sensitive ear for music was called the '**Isai Art Paravai Paravai**'. The common belief was that those who wanted trap the bird sang suitable songs in order to entice it. from the Ahananuru it is learnt that even wild animals were stunned- by' the spell of sweet 'music. The application –'Isai' given to music, is itself significant; it denotes that which- moves or meets. According to Parimelalagar the verses of Paripadal were attuned to music.



High Degree

Tamils claimed the highest degree of musical perfection though they were much indebted to folk music in the evolutionary stages. They excelled in soft melodies through the gamut that consisted of seven notes or svaras. They were known as kural, tuttam, Kaikkilai, Ulai, ilivilari and taram. These were identical with the swarams or symbols, sa, ri, ga, ma, pa, da and ni, Their Sanskrit equivalents are Shadjam, Rishabham, Gandaram, Madhimam, Panchamam, Daivatam, Nishadam respectively. The seven tones were divided into 22 quarter tones or rutis or matras. In Puram 152, Venbaranar mentions the twentyone 'Musical Stages'. The commentator explains this as the twentyone stages obtained by playing the seven svaras at the three places viz Tharam, Madhiyamam, Uchcham, His alternative explanation is that number twenty one refers to the number of 21 strings on a yal.

Patumalai

Pan was raga or tune. Sevvali, Marudam, Palai etc. were 'Pans'; it was prescribed that Sevvali was appropriate to the afternoon" and Marudam to the dawn. There were seven kinds of palai, viz Cempalai, Padumalappa lai, Cevvalippalai, Ammpalai, Kotippalai, Vilarippalai, Mercempalai that were in practice. But, K. Kothandapani Pillai in his book Pazhan Tamil mentions that seven palais are entirely different from 'Palai Nurperum Pannum Elu Perum Palaiyum' of Perunkatai. It is for musicologists to think it over and decide whether all tunes were the sub-divisions or offshoots of main tune palai or not. It may be surmised that the term palai was used in a broad sense to signify seven different main tunes since some names Cevvali, Patumalai and Vilari are associated with the word 'patai'. In the initial stages the principal tunes or airs were four in number Palai, Kurinchi Marudam and Cevvali. When the knowledge of music developed there were many variations for each time based on emotions such as war, marriage or ceremony.

Musical Instruments

"Instrumental music has played a prominent part in the evolution of music of both the Orient and the Occident. Man became very conscious of the fundamental principles of musical science, through musical instruments. The monophonic voice was not much help to him in practically working out and understanding the various musical laws and phenomena" says Prof. P. Sambamurthy, the musicologist. Tamilagam of the Sangam age has evolved different kinds of musical instruments suitable for chamber music, open air music and marital music. The musical instruments were termed in Tamil works as Turiyam, Iyam and Kalam. They were carefully preserved in covers called 'Kalapais'. On the basis of note technique, the musical instruments may be classified into two kinds, the monophonic instruments that can produce only one note at a time like the horn, and the polyphonic instruments that can produce more than one note at a time like the Yal. Generally the musical instruments are classified into four kinds, as follows. (1) Torkaruvi, (2) Tulaikkaruvi, (3) Narampukkaruvi and (4) Kanchakkaruvi.

The Tamils of different tinai or regions had their separate parais and musical instruments. Parai, the percussion instrument, and Yal, the stringed instrument denote the distinctive features of Tamils. They find place in the list of Karupporul as follows. Local festivals and individual ceremonies offered ample scope and opportunities for the musicians to have

splendid display or their musical talents. However, music played an important part as a unifying force of different strata of society in many ways.

Torkaruvi or Percussion Instruments

Percussion instruments are generally based on the principles of *talam* or *layarn* or rhythm. They vary in size, structure, sound and manipulation. They are also differentiated according to the different occasions such as 'festival, marriage, worship etc. The names of percussion instruments found in the ancient Sangam works are as follows : *Muracu* or *panai*, *mulavu*, *tannumal*, *kinai*, *tatari*, *patalai*, *parai*, *tattam*, *tontakam*, *Pampai tuti*, *akuli*, *paoripparai*, *manror sirnparai*, *mattari* etc.

Morasu

Murasu was a big drum which had unique honour in royal "Inalaces. During village festivals also murasu was used. The urasu was considered an important feature of war, camp and he battlefield This gave encouraging sensation to soldiers in heir progressive expeditions. Generally-the murasu sign.fied be honour of kings and chieftains in T amilagarn. The unique place it had in royal palace is already mentioned. It's sound was compared with the rainfalls and the roar or he sea, and it was used as a simile for the sound of Waterfalls rid thunder bolt. There are references to the high pitched, *odaimurasu* for announcing chat ities. This drum was used ,Dot only for the mass feeding of gallant soldiers but also for the poor people. In Paripada I the sound of *manamurasu* (marriage drum) produced at Madurai was like the roaring sound of the sea and that of Indras thunderbolt. Its echo was beard in *Tirupparankuodram*, the temple of Murugan.

Mulavu

Mulavu can be identified with the modern *mattalarn* in shape only. From *Malaipadukadam* and *Ahananuru* it is known that a stick (*mulavin ta laik k.rl* or *rnulaviu errkurnil*) was used for playing on *mulavu*; this stick was helpful for 'travelling artists on slippery path. *Mulavu* might have been - played on one side of it With fingers and on the other side with stick. The *Mulavu* appears to be a big 'Udakkai' or *Pampai*. played with' stick and hand in local temples. The identification of it with *Mattalam* appears to be improbable. *Mulavu* is. given a central and important place to draw the minor muslcaj , defects of other instruments. This is evident from *Madurark- kanchi*, When the devotees of Lord Muruga holding in their bands their offering to the Deity, the choicest offering among them was *Mulavu*,

Tannumai

As regards Tannumai there is no clear definition or shape about it. The term Tanuumai was used by the Sangam Tamils, in different meanings. It is referred to in Padirrupattu as makkattannumai (Tannumai with black spot, i.e., the black substance (Man) applied on the face of it, In that context there is also reference or note that it was played on by hand (Kaiyalai aluka). According to the commentaries of Padirrupattu tannumai is interpreted as murasarn in this contexts.' orppuratannumai arppelunto muvala'. In Narrinai it is noted as 'palavai tannum d' In Ahananuru and Kuruntogai it is mentioned that tannumai was used by the Vcttakkavalar of Vetar clan especially whilst lifting cattle. In Purananuru here is an imagery about the honey bees alarmed by the sound of this drum (tannumai) flyaway from their honey combs bamboo tree. From MulJaikkali we infer that tannumai was considered as a marriage drum during the Sanga m age There is a reference to 'pookkoleya tannumai' in Ahananuru, and Purananuru. They speak of this instrument played for gallant warriors to select the flowers or symbols suitable to the situations of warfare.

Kinai and Tatari

The Kinai and tatari are different kinds of drums that give the sound syllabus-'kin kin' and 'tata tata' respectively. Kinai is a double faced drum since the old commentary Oil Purananuru identifies this as Udukkai. The movement Kinai is compared with that of turtle. This was also play with both sticks and hands. A Ceylonese scholar S.Vidyananthan identifies this Kinai with tatari. There are al references to show that kioai and tatari are one and the sum It may be said that kinai, tatari and udukkai are synonyms.

Patalai

Patalai is identified with single faced large drum called! 'Orukan Makkinair, there are references to 'Orukan Makkinai" and 'PIItatai Orukan' in Purananuru. The musical souad or patalai was belpful to note the time measure. So it was called 'Dotitaru paniya patalai' in Malaipadukadam. Mayilai Seeni Venkatasami suggests that the modern term 'tabla' (tapalai) is only the word patalai suffering metathesis.

Tattai

Nachinarkkiniyar says that tattai is an instrument made of bamboos and adds that it is called Tattai since it resembles the clapping of hands. It was used to scare away the birds coming towards the corn fields. Tattai is identified with Karadikai having the sound of bear.

Tontakam

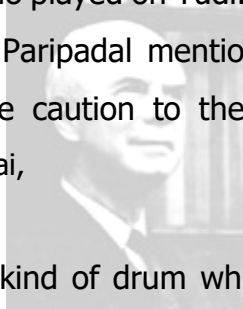
Tontakam is a small drum played by the people of the hilly tracts to scare away the birds coming to eat millet in the fields. Ahananuru speaks of a folkdance participated by both males and females to the musical accompaniment or tontakam in the hilly streets. The Tirumurukarruppadaï describes kuravaikkuttu performed by drunken jungle people with their relatives to the musical beat of tontakam *Manror Siruparai* mentioned in Malaipadugadam may be identified with tontakam since the description are alike.

Akuli and Ellari

Akuli is described in Maduraikkanchi as 'Nunnirakuli' Malaipadukadam says that the sound of owls was just like the sound of Akuli. Ellari is also a small drum mentioned in Malaipadukadam, According to Nachinarkkiniyar it is called 'Calli' since it has the sound of - Cal', Purananuru speaks of ellari' in the sense of 'Calli'.

Tudi or Udukkai

In Porunararruppadaï, the side of rudi when beaten is compared with the circular foot of a young elephant. Tudiyan was one who played on Tudi. Tudi was played when offerings were made to the deities like 'nadukal'. Paripadal mentions the use of tudi during the dance performances. It was useful to give caution to the agriculturists against sudden floods. Tolkappiyam explains a situation Tudinilai,



Pampai

Narrinai mentions about Pampai a, kind of drum which IS still in use in village festivals. Makuli and Mattarai are mentioned in Paripadal.

Parai

The term parai was used in a broad sense in the Sangam period. Kalittogai mentions about the sound of parai as a caution for the people to guard themselves from the ruttish elephants coming along the streets. The ancient poets speak about a peculiar animal called a cunama which could not tolerate the harsh sound of parai.

Tulaikkaruvi or Wind Instruments

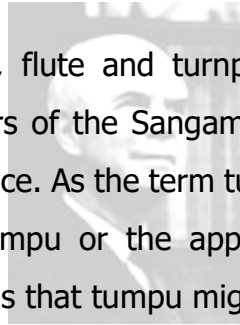
Wind instruments are considered by the scholars as the earliest musical instruments of Tamils. In these instruments sound is produced by setting in vibration a column of air inside the tube-like middle part. They are either mouth blown or bellows blown. The antiquity of the wind instruments is explained by Captain Day in his book "The Musical instruments of Southern India and eccan." The following are the wind instruments mentioned in the 'Saogam works: Flute, conch, Neduvankiyam or tumpu and Horn or trumpet.

Flute

Flute is the most universally common wind instrument amongst all musical instruments. The commentary on Paripadal speaks of 'Pakarkular' as a keynote instrument. The standard tonic note was set by the flute according to 'which the Yal was tuned. Kalittogai speaks of flute as coni . rolling the musical timbre of 'Yal.' In Perumpauarruppadal and its commentary some points regarding the process of making a flute are mentioned. In Paripadal there is a reference to flutes with seven and five holes. Ba-roboo. ampal stem konrai fruit were used for making flutes, The musical sound produced by the shepherds and cowherds during the evening hours was considered inducing pathos in the minds of' separated 'lovers is pictured in Kurinchipattu, In' Pattinappala there is a detailed- description ofYelan Veriyadal, a kind of dance in which mention is made of flute as being one of the musical instruments to that dance. There is ample' reason to believe that it is a divine musical instrument as it is associated with Lord Muruga in Tirumurukarrupadaai.

Tumpu or Neduvankiyam

In the world of music instruments, flute and turnpu are interpreted as Vankiyam and Neduvankiyam by the commentators of the Sangam works. The Tumpu should also be a flute of larger size with slight difference. As the term tumpu is also meant for the trunk of an elephant, and the sound of the tumpu or the appearance of an elephant is noted as resemblingelephants sighting it seems that tumpu might have been a vertically blown pipe.



Horn or Udu Kompu

It should have been made of animal horn, whereas might have been made of the cone of strong wood.

Valai

The Valai or conch was also another musical instrument used during the festivals and war times. The conch was regarded as a sacred instrument. Its blowing indicated specially a success in the battle field; it might be a precursor of the trumpet.

Narampukkaruvi or Stringed Instruments

Yal (Yazh) is considered the oldest Tarnil musical instrument which paved the way for the emergence of a number of stringed instruments-plucked, bowed and struck varieties, Regarding the origin of this instrument Prof. P. Sambamurthy says, "When the primitive man shot an arrow he heard the fascinating sound emanating from the string of the bow. The bow string or Vil Yazh is the earliest stringed instrument in the history of human culture."

The Tamils had for every Tinai special instruments Vil, Yal and Parai suited to these tinais. In this connection there were Kurunchi Yal, Mnlai Yal, Marudbam Yal, Neydal Yal and Palai Yal. In Paripadal the term -Kuttam' is used for Yal in general. Four of the Pattuppattu works, Porunararruppadai, Sirupanarruppadai, Perumpanarruppadai and Ma la ipadukadam or Koothararruppadai have fine descriptions of Yal (Yazh). While describing, the shape and other observation of things and imagination. In the midst of differences of opinion regarding the real shape of the 'Yal' Swami Vipulanandar has thrown some light on this in his -Yalnul'.

In Porunararruppadai there is a hyperbole that even the highway robbers of desert region are renouncing their robbery when they hear the charming music of the Palaiyal. Kalittogai has got a reference to point out that even wild elephant was brought under control by the music of Yal. In Narrinai ttil sound of Yal is used as a simile for the sweet voice of Kuruku (a kind of bird). The comparison that the sweet voice of a woman is like the music of Yal indicates that the Yal should have been very popular musical instrument among the highly artistic minded people. The Panars were called Yalppanar.

Kanchakkaruvi or Bell Metal Instruments

In the Sangam age, tala or rhythm held an important place in music -Iogy. In the opening stanza of Malaipadu kadarn there is a list of various musical instruments that were used by ancient musicians. In that list, there are two kinds of Cymbals, viz Pantil, and ElIari mentioned vividly. Pantil was made of well melted bronze and was circular in shape as to produce a ringing sound. While describing elari, the large cymbal, Per un Kaucikanar author of Ma1aipadukadam uses the attributed attributive words (that which is being bright and loud) signifying subtly the features of Cymbals i.e. sound and shining. In. Ahananuru, the cymbal 'is-mentioned. The large cymbal was made of gold. Though it is mentioned here so gold should be taken -a ,broad .term for-metals in general, since it is not possible to get the ringing or musical sound from genuine gold.

Bells

The sound of bells also was required as one of the musical accompaniments for the dance performances for the dance performances. In Ahananuru the dancer Attanatti has been described as wearing a belt of small bells around his hip in order to have the musical sound keeping time measure with his dance. In Kuruntogai it is described that the musical sound

produced from the small bright bells was like the Vilarippan. In Purananuru it is mentioned that -Iraimanl' was during the sentimental offerings to the deity in the hope of healing a hero's wounds and scaring away the ghosts. God Muruga is described as holding a bell in one of his twelve hands in Tirumurukarrupadai,

Musicians

In the Sangam age musicians of high repute were patronised and gifts were given to them by Kings and other affluent persons. Lotus flowers made of gold as well as flowers knitted together with a silver string were presented to them. Occasionally lands and entire villages; too, were bestowed on them as gifts. Among the rulers of Tamilagam Pari, Nalankilli, 'Palai Padia Perunkadungo and the Pandian Nambi were some of the well known patrons of poets and musicians.

Dance

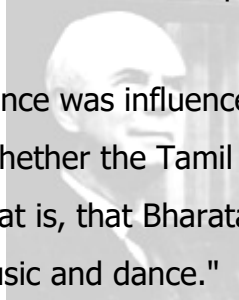
Dancing was developed with great enthusiasm during the Sangam age. It attained a high degree of excellence in the period of the post Sangam. The kings and Chieftains patronised "-dancing no less than music. Verses sung in praise of Kopperuncholan and Pari testify to this. The poet, Uraiyur Mudukannan Sattanar adverts to the patronage of dance by Nalam Killi. Dancing was known by several names like 'Attam', 'Koothu; and Kunippu', Tolkappiyam shows' that dancing was resorted to by all classes of people. Tolkappiyam mentions Vallikkoothu and Kalanilaikkoothu. Vallikkoothu was the representation of the supposed dance of Valli the consort of Lord Muruga. The second one was held in honour of those soldiers who firmly stuck to their posts, relentlessly fighting the enemy even after many of their compatriots had retreated. Another pattern of dance is described in the section on the Puratrinai Iyalof Tolkappiyam. It was dance held by the fellow kings in honour of a ruler who was killed in the battle. The references to ritual dance was found in Kuruntogai and Maduraikkanchi, There is an interesting dance description in Kuruntogai held' in honour of Murugan.

Dance could be performed by men as well as women. Adi Mandi, the daughter of Karikalan's husband Attan Athi was a dancer. Madurai Tamila Kuttanar was a dancer from Madurai who had specialised in the kind of dance peculiar to Tamilagam. A koothan or a porunan was a male dancer or actor and a Kootti, a female dancer. The male dancer was called attan, the dance was attam and the stage aderkalarn. Among the Sangam works, the Malaipadukadam

and Porunararruppadai in particular describe the skill of these professional dancers.

Kuravai and Tunangai were group dances. The Kuravai though common *in* the Marudam region was also adopted the Kurinchi and Mullai. A ferocious type of Kuravai was the Verikkuravai, commonly resorted to by Kuravar when in a wild temper. This dance was common among the kurava soldiers. Adorning themselves with palmyra garlands these Kurava used to do dance in a frenzy. Tunangai generally to place in the open theatre of the village. It was a dance which men women participated. The women used to embraced each other in the course of the dance.

Apart from this associated with the battlefield there another type of 'Tunangai' when the victory was won, the or the leader of the triumphant army used to lead this dance in the midst of the corpses lying all around. On festive occasion groups of women performed the Tunangai dance. The Malaipadukadam shows that there was dancing at festivals and that, at other times, too, hillmen and their wives danced in order to amuse themselves. Kalittogai describes the attention devoted to pose and facial expression during dance.



How far the Tamilian technique of dance was influenced by the North Indian pattern has become a matter of controversy. "Whether the Tamil system of dance was indebted to Bharatha or not one thing is clear, that is, that Bharata himself acknowledges the highly developed nature of South Indian music and dance."

**"Chitra Dakshina Vrtte tu saptarupe prakirtita
Sopohane sanirgite devastutyabhinandite
Naradadyais tu gandharvaih sabhayam Devadanavah
Nirgitam sravitah samyag Iyatalasemanitam".**

(Natyasastra, v.31-2)

"Now when songs in seven forms and in Chitra and Dakshina Margas together with the Upohana and Nirgita were started by musical experts like Narada in praise of Gods, all the Gods and Danavas in the assembly were made to hear the Nirgita performed with proper tempo and time beat." The above, translation is given by Manmohan Ghosh (Bib. Indi, 1951, p. 81). This shows that the Dakshina Marga of the southern pattern of music had attained a high position when Bharata wrote his work. There is another reference in chapter XIV of Bharata's Natya Sastra shows that the South Indian dance too had attained high measure of development.

The host of pure Tamil terms occurring in the early literature of the Tamils indicates the indigenous origin and development of music, dance and other fine arts. Such are words like Isai, Koothu, Tunangai, Kuravai, TalaikkoI, Porunan, Yal, ' Pan, Kannul, Ulai, Ili and Oviyam. During the post Sa ngam period due to Aryan influence there seems to have occurred a combination of Sou rh with North. The division of 'Ariyakkootu' (Northern Dance) and 'TamiI Koothu' (Southern Dance) is an indication of the distinction between the exotic and indigenous form. In certain cases the Tarnil patterns seem to have been adopted by the Northern system and Sanskrit names. Ahakkoothu and Purakkoothu became "Nritya" and Nritta' in the aspects of Bharatha dance. These varieties of dance mentioned in Silappadikararn might have developed from certain types of Sangam age. It is agreeable to accept that basically the dance was that of the Tamils but it seems to have had some influence in details at the hands of the Arvan settlers.

Drama

Reference to Natakam are found in the Tolkappiyam and other early works. 'Nataka Valakkilum, Ulakiyal Valakkilum' (Tol. Porul, 53) Though the interpretation in' this contex had varied with writers, it seems to denote drama. The Maduraikkanchi states that dramas were enacted night during festive occasions. It is unfortunate that no early dramatic composition has survived barring no doubt the Silampu which is as much a work of drama as of literature. Even with regard to Silappadikararn a scholar Madurai University Tamil Department points out that Silappadikararn was only a Therukkoothu or street drama. The various aspects like Kattiyankaran etc made him to come to the above conclusion.

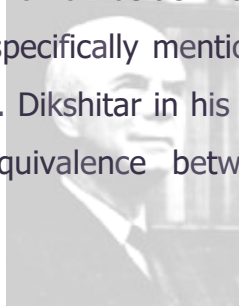
The section of the Tolkappiyam which is immediately striking as concerns the dramatic arts is the meypattiyal. Even though it appears that nurpa 251 which enumerates eight *meypadukal* would seem to contain the most relevant information in this section, nurpa 249 is of vital importance this discussion here in that it gives us Tolkappiyar's idea of how these meypattu originates Nurpa 251 of this same section of the Tolkappiyam is giving us a list of the **meypadukal** makes the level of development of dramatic performances during the Sangarn period. '

**"Nakaiye alukai I1ivaral marutkai
accam perumitam Vekuli uvakaiyenru
appal ettam meypadenba".**

(They say laughter, weeping. desnisedness, wonder. Rear fortitude, anger and delight are the eight meipadukal)

Richard A. Frasca says that the primary importance of this nurpa is that it indicates the sophistication of the Tamils' concept of the theatre during this period. The fact that they analysed and classified these varied emotional manifestations is ample proof that dramatic performance had a very important place in this society. The eight meypadukal clearly had to be the central concept around which ancient Dravidian theatrical traditions developed.

Professor George L. Hart of the U.S.A. in his detailed study of Sangam literature has given a discussion of the various performers of this ancient period but has certainly missed the point in describing them only as poets or musician). Many of the Sangam poems are 'dramatic utterances'. The dancing girls were called 'nataka makalir' and the performance conducted by them was spoken of as Natakam, Drama was definitely an important aspect of the Sangam culture. But Tolkappiyam does not specifically mention Koothu or Nada, Kam in its list of compositions (Yappu), Prof. V. R. R. Dikshitar in his valuable translation with notes of the Silappadikaram makes a direct equivalence between the pattu of the Aham and Puram and drama.



Painting

Painting was known by the pure Tamil word 'Oviyam'. the class of painters was called "Oviyar" or "Oviya Makkal. painters were also described by the significant expression .Kannul Vinainar, Nachinarkkiniyar explains this term by stating that skillful painters had the gift of captivating the onlooks by their art.

It is learnt from Maduraikkanchi that figures of god as well as scenes of Nature were painted-on walls as well as on Canvas, Tamil works like the Paripadal reveal that there existed some treatises on painting. Nedun Alvadaai calls the outline drawing : which was not painted as Punaiya Oviyam. The pictures on the walls of the temple at Kavirippampattina are referred in the Pattinappalai. Palai Padia Perunkadunko stated to have compared the brush employed for painting with a kind of soft flower called 'Padiri' in Narrinai.

The reference to the Pandyan King, '**Chittira Madattuttunjiya Seranmaran**' indicates

that the royal palace had a hall or a picture gallery containing art exhibits. The temple of Lord Murugan on the hill of Tirupparankundram contain painted pictures on the walls. We learn from the Madurail kanchi about the existence. of painting probably on the wall of Jain monasteries in Madurai, It is learnt that the canopi of the royal cot on which the Pandyan ...ing Nedunchelia usedto sleep as wellI as the walls and- ceilings of the room hall-, drawings of astronomical drawings representing the positiel of planets. We are not able to get any archaeological evidences old painting to estimate the quality of paintings. The literal references, however tend to show that paintings of high m ..were found. The poet andarattanar compares a handso damsel to the painting of a girl executed by a skillful painter.

As far as the available information goes the sculpture the early Tamils does not seem to have attained high stag development.

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